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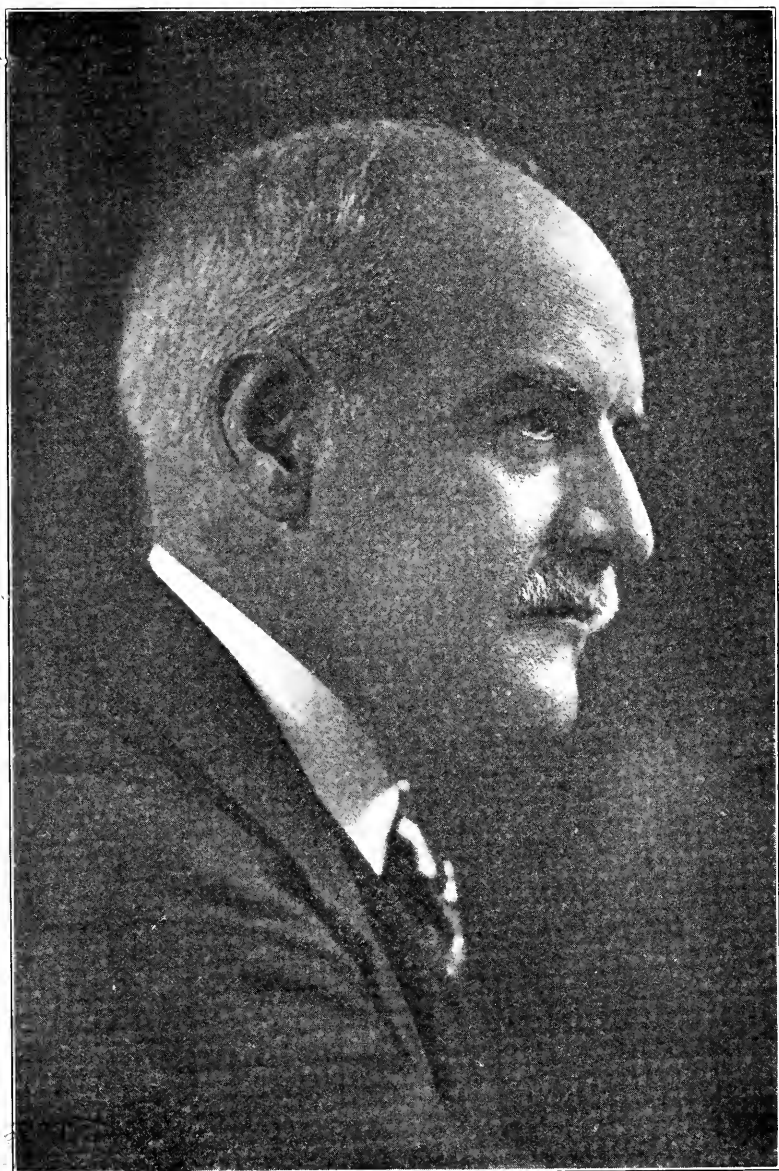


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HISTORY
OF THE
HANDEL and HAYDN SOCIETY
OF BOSTON, MASSACHUSETTS
(FOUNDED A.D. 1815)

VOL. II—No. 3



FROM MAY 25, 1903, TO MAY 1, 1933

BY
COURTENAY GUILD

BOSTON
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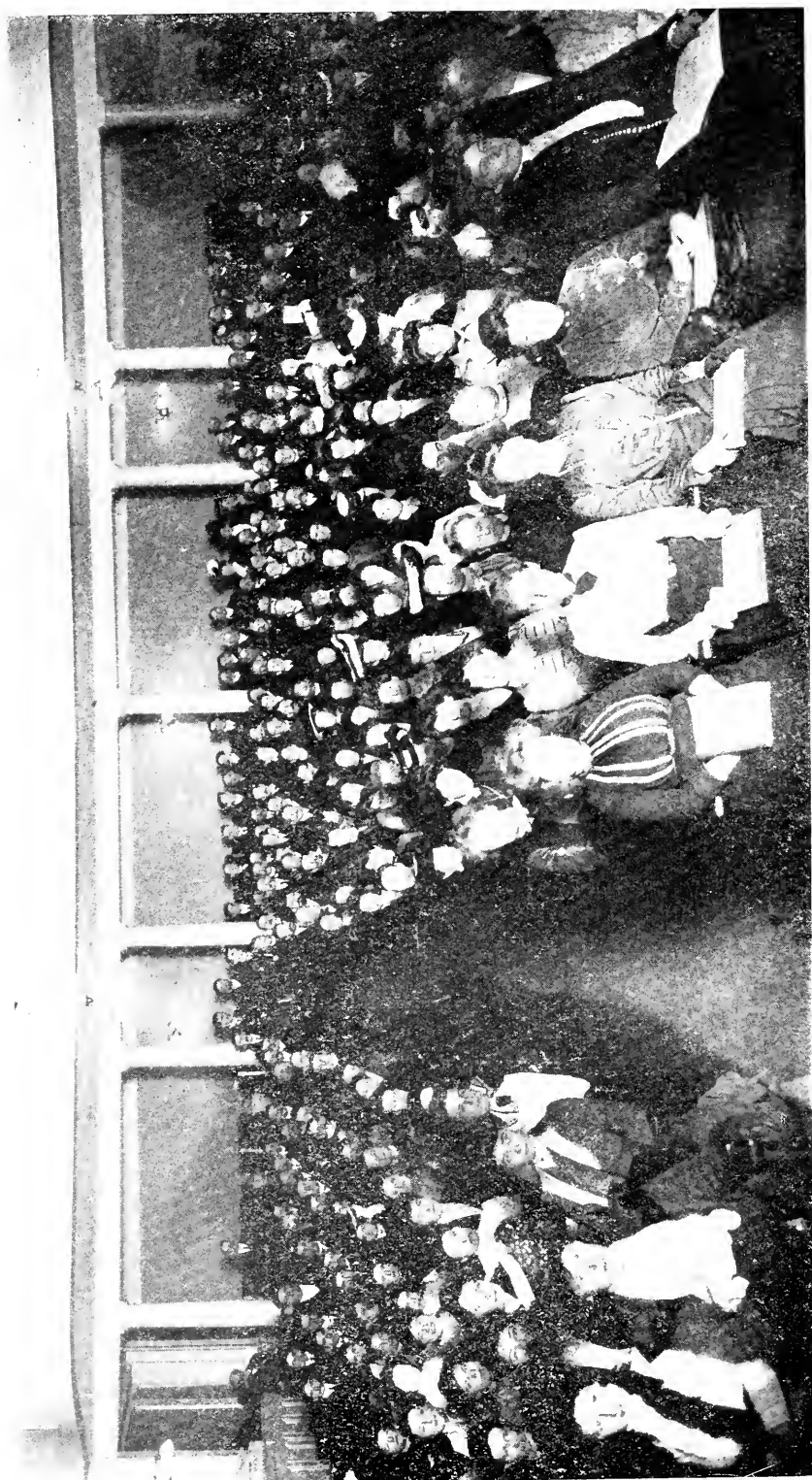
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CHORUS AT REHEARSAL, 1903, IN POTTLER HALL.

P R E F A C E

THIRTY YEARS MORE

The history of the Handel and Haydn Society of Boston, published in 1893, covered the years from 1815 to 1851 written by Charles C. Perkins, and from 1851 to 1890 written by John S. Dwight. William F. Bradbury carried the story forward from 1890 to 1903 in a book published in 1903, and I was asked to contribute a continuation of the history from the point reached by Mr. Bradbury's work.

I believe it is the wish of my fellow officers that my name should appear as author of this history of thirty years of the old Society. I confess that I wrote every word of the story, but our faithful Treasurer, George M. Brooks, did a very large part of the work in furnishing the material from the records of the Society, searching through our library for cuts appropriate for use, preparing an up-to-date list of members of the chorus, and furnishing the enthusiastic interest in the history that induced me to write the story and caused our fellow directors to approve its publication.

The story here presented is perhaps little more than a mere chronicle of important events in the life of the Society in the last thirty years. In all of that time I have been an active member of the Society and since 1915 its President. Instead of writing a literary or musical review of the period, I have tried to tell the story of the Society and its work simply and coherently, even if it should read like a diary or a ship's log. The old base ball umpire gave good advice when he said: "Call 'em as you see 'em."

Like Aeneas telling his story to Dido, I might say "all of which I saw and part of which I was." Conscious of my own imperfections, and of errors and omissions in the work, I believe this Society that has had a leading place in the musical world for 118 years deserves to have its history published, and I trust it will be found interesting by members of the Society and by other lovers of music.

C. G.

VOLUME III.—NUMBER I.

EIGHTY-NINTH SEASON

MAY 25, 1903 TO MAY 23, 1904

For the eighty-ninth season of the Handel and Haydn Society the following officers were elected at the Annual Meeting held May 25, 1903, in Wesleyan Hall, 36 Bromfield Street, Boston:

President, GEORGE F. DANIELS

Vice-President, FREDERICK E. LONG

Secretary, WILLIAM F. BRADBURY

Treasurer, M. GRANT DANIELL

Librarian, GEORGE M. BROOKS

Directors, EUGENE D. RUSSELL, FRANK M. LEAVITT, THOMAS F. MCAULIFF, HOBART E. COUSENS, DAVID E. DOW, CHARLES A. CALL, WILLIAM N. EUSTIS, LESLIE K. STORRS.

An important feature of the meeting was the reading of the Annual Report by President Daniels, reviewing the work of the last year. The value of the Permanent Fund of the Society was announced as \$46,845.00, and of the Building Fund \$3,509.93.

On June 11, in accordance with custom, the Board of Government of 1902-1903 and the Board elected for 1903-1904 dined together at Hotel Brunswick. Their guest of the evening was Mr. Elihu G. Loomis, a Trustee of the Building Fund, and Mr. Mollenhauer, Conductor of the Society, was also present as a guest.

Plans for the future of the Society were discussed, especially those in regard to the desirability of acquiring a building for the Society, in which it could have a suitable library and rehearsal hall.

For these annual dinners of the old and new boards it was customary for each member to pay his share of the cost, including the entertainment of guests, and sometimes the evenings were very enjoyable.

After the annual dinner of 1903 Mr. Mollenhauer said to a neighbor: "I noticed that you and I took no wine at the dinner. Do you never drink it?" Learning that his friend was a total abstainer, he said "I wish I had never tasted it. Fifteen years ago I found I must be a drunkard or a musician, and I decided to be a musician. From that day I have never taken a drop of wine or liquor."

In all the years of his connection with the Handel and Haydn Society, Mr. Mollenhauer was a total abstainer, but he seldom mentioned the subject of intoxicants. He was greatly annoyed at seeing any man obviously the worse for liquor at a musical rehearsal, and on one occasion he notified the officers of a chorus he was conducting that he would resign his position as conductor unless a first tenor was expelled from the chorus. The man had come to two rehearsals in a condition of partial intoxication, and his resignation was demanded and accepted.

For all other persons in trouble Mr. Mollenhauer was sympathetic and generous, but he had no sympathy with hard drinkers.

The first formal meeting of the new Board of Government was held by invitation of the Secretary, Mr. Bradbury, at his home in Cambridge on the evening of June 18.

Mr. Mollenhauer and Mr. Tucker were re-elected Conductor and Organist at salaries of \$1,000 and \$300 respectively.

An invitation to sing at a Pension Fund Concert of the Boston Symphony Orchestra was accepted, with the agreement that the orchestra would give their services for a concert in aid of the Building Fund of the Society.

The regular concerts of the season by vote of this meeting were to be *The Messiah* December 20 and 25, *Paradise Lost* February 7, and *Hora Novissima* on April 3. The President, Vice-President and Secretary were named as the Executive Committee, and the duty of engaging soloists and arranging all details for the concerts was placed in their hands by vote of the meeting.

All concerts of the season were held on Sunday evenings at 7:30 o'clock in Symphony Hall.

At the Pension Fund Concert of April 13, 1904 the chorus sang under Wilhelm Gericke, Conductor of the Symphony Orchestra. At all other concerts and rehearsals the chorus was conducted by Mr. Mollenhauer who deserved all the praise he received from musical critics for his success in inspiring the chorus with interest and enthusiasm for their work.

In reviewing the work of the season President Daniels said in part: "The eighty-ninth season began with the two customary performances of *The Messiah*, the first occurring Sunday, December 20th, and the second Friday, December 25th, 1903. The mid-winter concert was the second presentation in this country of *Paradise Lost*, by Th. Dubois, on February 7th, 1904. The season closed Easter Sunday, April 3d, with a performance of *Gallia* by Gounod and *Hora Novissima* by Horatio W. Parker.

"At the first *Messiah* concert Sunday, December 20th, the soloists were Mrs. Genevieve Clark Wilson, Soprano; Mrs. Glesca Nichols, Alto; Mr. George Hamlin, Tenor; and Mr. Albert Bor-

roff, Bass. That the *Messiah* still holds the first place in popularity among our patrons was demonstrated by the large audience in spite of very inclement weather. Chicago contributed three soloists on this occasion: Mrs. Wilson, Mr. Hamlin, and Mr. Borroff. Of the soloists Mrs. Wilson carried off the honors of the evening, singing with great taste and effect. The chorus sang with its usual excellence and the grand old choruses were inspiringly and almost perfectly rendered. The organ early in the first part of the oratorio got out of order and its use was abandoned for a time. This incident only served to make the work of the chorus more commendable.

"At the second concert, December 25th, the soloists were Mrs. Shannah Cumming, Soprano; Mrs. Bertha Cushing Child, Alto; Mr. Holmes Cowper, Tenor; and Mr. George R. Clark, Bass. Another stormy evening, but a splendid performance was recorded.

"At the mid-winter concert, February 7th, 1904, the dramatic oratorio *Paradise Lost* by Th. Dubois received its second presentation. The soloists were Miss Anita Rio, Soprano; Mrs. Louise Homer, Alto; Mr. George Hamlin, Tenor; Mr. Stephen Townsend and Mr. John S. Codman, Baritones; and Mr. L. B. Merrill, Base. Mr. Emilio DeGogorza, who was advertised to sing on this occasion was taken suddenly ill and Mr. Townsend was called upon to fill his part at short notice. The chorus sang grandly, with a careful shading and a dramatic vigor that made their small amount of work very enjoyable. Miss Rio added to her laurels and displayed her beautifully trained voice to the delight of all. This singer has made pronounced artistic progress since her first appearance in Boston and her singing on this occasion gave the highest satisfaction. Mrs. Homer's marvellous voice was heard to the best advantage and left nothing to be desired. Although suffering from a severe cold, Mr. Townsend sang with a dramatic intelligence that made the rôle of Satan intensely interesting. Mr. Hamlin sang smoothly and intelligently and Mr. Merrill was very satisfactory. Another stormy evening limited the size of the audience.

"An extra performance in aid of the Handel and Haydn Building Fund was given Sunday evening, March 6th. The work selected for this occasion was Mendelssohn's *Elijah*. The soloists were Mrs. Kileski-Bradbury, Soprano; Miss Janet Spencer, Alto; Mr. Glenn Hall, Tenor; and Mr. Gwilym Miles, Bass. The chorus sang splendidly and the soloists were entirely satisfactory. The performance was brilliant throughout and the audience quite enthusiastic. The thanks of the Society are extended to the soloists, all of whom volunteered their services. Our special

thanks are due to Mr. Gwilym Miles, who attended this performance at no little inconvenience to himself. He sang the previous afternoon at Pittsburg which city he left Saturday evening and, although delayed several hours by floods, he arrived in Boston at the beginning of the concert just in time to deliver the opening recitative without delaying the audience.

At the closing concert Easter Sunday, April 3d, *Gallia* by Gounod, and *Hora Novissima* by Horatio W. Parker, were performed. The soloists were Mrs. Kilesi-Bradbury, Soprano; Miss Janet Spencer, Alto; Mr. Glenn Hall, Tenor; and Mr. David Bispham, Bass. The performance was a great one. I quote from the *Boston Daily Transcript*:

"Thanks to Mr. Mollenhauer's labors, there is nothing the Handel and Haydn cannot do, and last night they followed his will implicitly, singing with a feeling and sensibility for the music and its text that did one good. The tone of the chorus was beautiful to hear and the precision, shading, and phrasing were all that could be desired."

"Mrs. Bradbury, despite a severe indisposition, sang with great inspiration and power. Miss Spencer's tones were of fine quality and her measures were beautifully enunciated. Mr. Hall was in splendid voice and gave great satisfaction. Mr. Bispham sang with dramatic spirit and with his accustomed artistic finish.

"The instrumental performers for the entire season were from the Boston Symphony Orchestra. Mr. Hiram G. Tucker officiated at the organ for each concert and at the piano for rehearsals with his accustomed vigor and to the satisfaction of all.

"Mr. Mollenhauer, who has now completed his fifth year as the musical leader of the Society, has brought the chorus to a high standard of excellence. What more can we add to what has already been said regarding his efficiency? Always earnest, always faithful to his work, he has been a continual inspiration to the chorus, whose good work under his leadership has become known throughout the country.

"The rehearsals began Sunday evening, October 4th, 1903, and were held throughout the season at Jordan Hall in the New England Conservatory of Music.

"The financial results of the year are quite disappointing, the actual deficit being \$2,062.42. Our Society is not alone in showing a deficit in its financial result for the year. All classes of musical enterprises as well as Oratorio Societies have as a rule suffered in a similar manner. We have been obliged to make use of the income of our Permanent Fund to make good the deficiency. The income of the Permanent Fund was \$1,742.93, which by a vote of the Board of Government has been paid over to the Treas-

urer. The present market value of the Permanent Fund is \$45,663.86.

"On Wednesday evening, April 13th, the Society assisted at a concert given by the Boston Symphony Orchestra in aid of its Pension Fund. The program on this occasion consisted of the Overture to Egmont by Beethoven, Quintet from *Così fan tutte* by Mozart, and Beethoven's Ninth Symphony. The last movement of Beethoven's Choral Symphony, for soloists and chorus, is seldom given, as the music is a great tax upon voices, being well nigh unsingable. The chorus undertook the work with great zeal and did remarkably well, gaining much applause, and they received the hearty thanks of the members of the Symphony Orchestra.

"The profits of the special concert given in aid of the Handel and Haydn Building Fund, March 6th, were \$873.54, and this amount has been paid over to the Trustees of this Fund. During the season subscriptions amounting to \$116 have been received, which with \$140.33 interest collected, makes the increase of the Fund for the past year \$1,129.87. This Fund now amounts to \$4,639.80.

"That this grand old society shall continue to live and fill an important part in the future musical life of our city is the wish dearest to us all. While we are anxious to enjoy the realization of our project for a new building, yet the object of our ambition is so difficult of attainment that for the present we can only be patient and by unceasing enterprise and activity so manage our affairs that we shall find ourselves at the close of each year substantially nearer the desired goal."

NINETIETH SEASON

MAY 23, 1904 TO MAY 22, 1905

In reading the history of this Society it should be remembered that the by-laws do not allow a man to serve more than three consecutive years on the Board of Directors. This insures rotation in the board, and when the records show that a director is not re-elected it will generally be found that he was not eligible for re-election because of having served for the last three years.

By vote of the Board of Government May 10, 1904, a special meeting and caucus was called to be held May 17, in the New England Conservatory of Music. As all the principal officers were re-nominated at this caucus, the attendance at the annual meeting in the same building on the evening of May 23 was small, the maximum number of votes cast for any officer being 34.

The officers elected were:

President, GEORGE F. DANIELS

Vice-President, FREDERICK E. LONG

Secretary, WILLIAM F. BRADBURY

Treasurer, M. GRANT DANIELL

Librarian, GEORGE M. BROOKS

Directors, LESLIE M. STORRS, EUGENE D. RUSSELL, FRANK M. LEAVITT, SAMUEL L. HILLS, CHARLES A. CALL, JOHN C. BRODHEAD, WILLIAM N. EUSTIS, DAVID E. DOW.

At the annual dinner of the old and new boards of government at Hotel Brunswick, June 9, the guests were E. P. Boynton, a former President of the Society, Emil Mollenhauer, and Hiram G. Tucker.

A Board Meeting was held June 12 at the residence of Mr. William F. Bradbury in Cambridge. Mr. Mollenhauer and Mr. Tucker were re-elected Conductor and Organist at the customary salaries of \$1,000 and \$300. These sums were increased at the end of the season when the Board voted \$200 honorarium to the Conductor and \$50 to the Organist.

At the meeting of June 12, 1904, it was voted to give concerts December 25 and 26, February 19, and April 23. The President, Vice-President and Secretary were made the Executive Committee and authorized to make arrangements for concerts of the season.

A vote was passed authorizing the President to make a contract for use of Chickering Hall, on Boylston Street, for rehearsals

of the chorus. Rehearsals of the previous year had been held in Jordan Hall.

Chickering Hall was in the building next to Horticultural Hall and a few years later was altered to become a theatre.

Three weeks before the vote was passed by the Handel and Haydn Society to arrange for use of Chickering Hall for rehearsals, the Apollo Club had its annual meeting in this building where its clubrooms were located. By some misunderstanding the doors of the clubrooms were locked, and the janitor could not be found. The meeting was held in the entry of the building, and when the committee was sent to escort the new President to the chair, they had to go to the sidewalk where he awaited them.

As he was an associate member but not yet an active member, he could not take part in the meeting until elected President, and when "escorted to the chair" from the sidewalk he had to stand in the entry like the other members of the club.

This incident is mentioned because the man, Courtenay Guild, inducted into office in this informal manner had been one of the directors of Handel and Haydn Society from 1900 to 1903, was President of the Apollo Club for many years and in 1915 was elected President of the Handel and Haydn Society.

At this period in the life of the Society it was customary for the Secretary to invite the Board of Government to meet at his home at the beginning of the season in June, and for the President to entertain them at his home at the close of the season in May. The meetings were called for 8 o'clock, and light refreshments were served before adjournment.

At the meeting with President Daniels on May 9, 1905, Mr. Henry B. Patrick was elected a Trustee of the Building Fund in place of Mr. George W. Morse, deceased.

About four years previous to this meeting, January 11, 1901, the Board met with President Daniels in the late afternoon in the New England Shoe and Leather Exchange of which he was President. During the meeting a piece of plaster in the ceiling, about four feet by two, fell on the heads of Messrs. Brodhead and Guild who were seated together. As the room was 20 feet high, they had rather a hard blow. Neither was seriously hurt and they presented an amusing appearance covered with soot and lime that had been dropped upon them. The falling of the ceiling evidently made more impression upon the men that were hit than upon the writer of the history of the Society for the year 1901.

In his Annual Address reviewing the Ninetieth Season, President Daniels said in part:

"During the Summer of 1904 a contract was made for the use

of Chickering Hall, 239 Huntington Avenue, near Massachusetts Avenue, for the rehearsals of the Society for a period of five years. This will supply us for the immediate future with the much needed accommodations for our library, our rehearsals, and business meetings.

"At the beginning of the Ninetieth Season the Society was invited to assist at the Consecration Service attendant upon the opening of the Thirteenth International Peace Congress, which held its session in Boston the first week in October. One rehearsal was held for this occasion at Chickering Hall on Sunday evening, September 25th. The service took place at Symphony Hall on Sunday evening, October 2, 1904, with Mr. Emil Mollenhauer as conductor, Mr. H. G. Tucker at the organ, and players from the Boston Symphony Orchestra.

"The program was as follows:

OVERTURE TO "ST. PAUL".....*Mendelssohn*
 CHORAL FROM "ST. PAUL"—"To God on High"
 CHORUS FROM "ST. PAUL"—"How Lovely are the Messengers"
 RESPONSIVE READING. Conducted by Rev. Edward Everett Hale
 RECITATIVE FROM "MESSIAH"—

"For, behold, darkness shall cover the earth"

ARIA FROM "MESSIAH"—"The people that walked in darkness."
 SUNG BY MR. L. B. MERRILL

CHORUS FROM "MESSIAH"—"And the Glory of the Lord" *Handel*
 SCRIPTURE READING

PASTORAL SYMPHONY FROM "MESSIAH"

HYMN—"Angel of Peace"

Words by O. W. Holmes. Music by Matthias Keller

SUNG BY CHORUS AND CONGREGATION

ADDRESS BY RT. REV. JOHN PERCIVAL, BISHOP OF HEREFORD
 "GALLIA" *Gounod*

SOLO SUNG BY MRS. KILESKI-BRADBURY

CLOSING REMARKS, DR. EDWARD EVERETT HALE

HYMN—"DUKE STREET." SUNG BY CHORUS AND CONGREGATION
 BENEDICTION

"The Handel and Haydn Society has a glorious record of past achievements, but it never served more fitly a public purpose than in lending its services to this preliminary consecration of the International Peace Congress. The entire services were very impressive and the splendid singing of the Society added an unusual interest, receiving the hearty appreciation of a very large audience.

"The regular work laid out for the Ninetieth Season was as follows: Sunday, December 25, 1904, *Messiah*; Monday, Decem-

ber 26, 1904, *Messiah*; Sunday, February 19, 1905, Miscellaneous Concert; Easter Sunday, April 23, 1905, *Creation*.

"At the first *Messiah* Concert, Sunday, December 25, the soloists were: Mrs. Andros-Hawley, Soprano; Mrs. W. C. Folsom, Contralto; Mr. Glenn Hall, Tenor; Mr. William Harper, Bass.

"Mme. Ella Russell had been engaged to sing at both the *Messiah* performances, but on account of illness was unable to fill the engagement. Mrs. Hawley, who was called in at a few hours' notice to take the place of Mme. Russell, sang with great credit. The disappointment at the non-appearance of Mme. Russell, however, seemed to affect the Chorus, as the performance was not up to the usual standard.

"At the second *Messiah* Concert, Monday, December 26th, the soloists were: Mrs. Kileski-Bradbury, Soprano; Miss Margaret Roche, Contralto; Mr. Edward Barrow, Tenor; Mr. Frank Croxton, Bass. The soloists were entirely satisfactory and the Chorus, having recovered from its depression of the previous evening, sang with great enthusiasm. Every seat in the house was sold and the performance ranks as among the very best ever given by the Society.

"Considerable criticism has been made in the daily papers of the policy of giving two performances of this Oratorio each year at Christmas. It is claimed that in so frequent a repetition there is danger of over familiarity with the work, tending to make its best features unappreciated. There is much wisdom in this criticism. It would seem unwise, however, to omit an occasion which has now become a feature of the musical life of Boston, and which brings together two of the largest audiences of the musical season. The *Messiah* is a mine of musical wealth and contains many valuable Choruses and Arias which have not been sung in Boston for many years. They have been omitted on account of the extreme length of the Oratorio. Would it not be advisable to introduce a few of these seldom given Arias and Choruses each season in exchange for some of those which have become so well-known to our auditors? With so large a part of the *Messiah* omitted each year, it would certainly create an increased interest, and perhaps afford a welcome change, to render occasionally a few of the many treasures which have almost been forgotten.

"At the Midwinter concert, February 19, 1905, one of our old-time Miscellaneous programs was arranged with Mme. Nordica as the soloist. The performance began with Mr. Chadwick's *Melpomene Overture*. This was followed by Mr. J. K. Paine's "Hymn of the West". This hymn was written for the opening of the Louisiana Purchase Exposition at St. Louis, and received its first performance in Boston. It was sung with magnificent effect and

at the close, in response to the hearty applause of the audience, the composer made his acknowledgements from the stage. Part first ended with the first performance in this country of *Raphael*, a new work by Fritz Volbach. This work was inspired by the three great Madonnas painted by Raphael, to be found respectively in Florence, Dresden and Rome. The chorus overcame creditably the many difficulties of the score. Part second began with a magnificent rendering by Mme. Nordica of the Vorspiel and Liebestod from *Tristan and Isolde*. Then came Mascagni's 'Hymn to the Sun,' Handel's Aria 'Let the Bright Seraphim,' sung by Mme. Nordica, and the chorus from Gounod's *Redemption*, 'Unfold Ye Portals.' There was a very large and enthusiastic audience.

"At the closing concert, Easter Sunday, April 23rd, the *Creation*, the soloists were: Miss Anita Rio, Soprano; Mr. Glenn Hall, Tenor; Mr. Jos. Baernstein, Bass. Of the soloists Miss Rio carried off the honors of the evening. Mr. Baernstein was obliged to ask the indulgence of the audience on account of a severe cold. There was another large and enthusiastic audience.

"The instrumental performers for the entire season were from the Boston Symphony Orchestra. Mr. Hiram G. Tucker officiated at the organ for each concert and at the piano for rehearsals with his accustomed vigor and to the satisfaction of all.

"Mr. Mollenhauer still maintains his high reputation for efficiency and excellence in his work, and each year adds new laurels to his fame.

"The numerical strength of the Chorus at the close of the season was 388: 126 Sopranos, 99 Altos, 80 Tenors and 83 Basses. The total number of rehearsals was 29, and of Concerts 4. The average attendance at rehearsals, was 274, and at concerts 314. The maximum attendance at rehearsals was 338, and the minimum 156.

"The financial results of the season's work have been quite satisfactory, the profits of the four concerts being \$1,137.64. Of this amount \$1,000 has been turned over to the Trustees of the Permanent Fund for investment. The income for the past year from our Permanent Fund was \$1,849.82, this with the \$1,000 referred to makes the total additions to the Permanent Fund for the year \$2,849.82. The present market value of the Permanent Fund is \$50,995.93.

"During the year the Library has been removed from Jordan Hall to Chickering Hall. A small room, adjacent to the hall, has been engaged for the storage of those works which are likely to be used, and the balance of the Library has been packed in cases and stored in the basement.

"I take pleasure in again extending the hearty thanks of the Society to its faithful Secretary, Mr. William F. Bradbury, who has given a large amount of his time to the moving and fitting up of our Library in addition to the general work of the Society. His valuable services, entirely without compensation, have materially contributed to the splendid financial results of the year.

"On Monday evening, February 27, an entertainment was given in Jordan Hall by the ladies of the Chorus for the benefit of the Handel and Haydn Building Fund. The program consisted of a lecture by Mrs. Adeline F. Fitz (Massachusetts State Regent, Society Daughters of the Revolution) on 'Music in Colonial Times.' The lecture was illustrated by a chorus of forty from the Society, who sang a number of hymns and anthems representing the music of 100 years ago. They were dressed in the costumes of 'Ye Olden Time.' The Court Quadrille, a dance of the Colonial period, was presented by fourteen ladies and gentlemen in court costume. The lecture was further illustrated by several solos sung by Mrs. Florence Hartmann, who at a few hours' notice took the place of Mrs. Flora Provan Varney, announced to appear, but prevented by an accident. The Chorus was under the direction of Mr. Herbert F. Odell and its singing was very effective. The entertainment was a great success artistically and reflected the highest credit upon the participants. The net proceeds of the entertainment were \$185.10, which has been turned over to the Trustees of the Building Fund. The hearty thanks of the Society are extended to the ladies of the Chorus who worked with great earnestness to make this entertainment a success.

"During the year the committee having in charge the matter of procuring portraits of former prominent officers have secured the portrait of Samuel Richardson, one of the original members of the Society and its President 1832-33. This portrait was copied from a miniature painted on ivory by Mr. Richardson's wife, Caroline Schetky Richardson. The Society is indebted to Mr. James F. Phelps, a grandson of Samuel Richardson, for his kindness in finding and obtaining for us this portrait. The grandsons of Robert Rogerson, President in 1823, after a diligent search were able to find only a silhouette of Mr. Rogerson. This was photographed to the required size and is probably the only likeness we can ever obtain of this prominent officer.

"There are now but two remaining out of twenty-six ex-presidents whose likenesses have not been secured; Amasa Winchester, one of the original members of the Society and its President 1819-26, and Charles Zeuner, President 1838. The heirs of Mr. Winchester have been found and we have been encouraged to hope that his portrait can be obtained. We have so far been unable to

find any trace of the descendants of Mr. Charles Zeuner. This gentleman, we are informed by the History of the Society, was its organist from 1830-38, and its President from May, 1838, to the following February, when he resigned. He shortly afterwards left Boston for Philadelphia, where he died after a residence of some eighteen years. While in Boston he officiated as organist at the Park Street Church. In Philadelphia he was organist of St. Andrew's Episcopal Church and afterwards of the Arch Street Presbyterian Church. The Portrait Committee will be glad to receive any information that will assist them in finding Mr. Zeuner's descendants.

"During the past season, Mr. Chas. T. Deblois was engaged by the Trustees of the Handel and Haydn Building Fund, to solicit subscriptions, and through his efforts \$1,498.00 have been received. Mr. Deblois reports a great interest in the subject among the lovers of music, as well as among those who love Boston and its Art Institutions. The amount of interest added to the Fund was \$198.09, which with \$185.10, the proceeds of the ladies' special entertainment, makes the increase of the Fund for the past year 1,859.89. This Fund now amounts to \$6,449.39.

"At the annual meeting in May, 1900, the amount of the Permanent Fund was \$40,062.12. The value of the Permanent Fund to-day, or five years later, is \$50,995.93, showing an increase of \$10,933.81.

"During the past three years we have also accumulated a Building Fund which now amounts to \$6,449.39. Here is a direct gain in our financial standing during the past five years of \$17,383.20, a record unequalled in the history of the Society. During this five years also, we have upon two occasions drawn from the income of the Permanent Fund, in all the sum of \$2,742.93, to make good the losses of two seasons. This exhibit is simply a measure of progress by a standard of five years, showing the gain in that time toward a much needed strengthening of our financial resources.

"Those of you who are interested in the financial affairs of corporations or who have large business interests, know the continual necessity for the expenditure of large sums of money for new equipment, increased facilities, and the natural expansion of business. As it is in commercial life so it is with the practical maintenance of artistic institutions. Our Permanent Fund should gradually be increased to \$100,000, to place us in a strong position, to make us independent of competition, and to take care of the increasing cost of our concerts.

"We have now completed ninety years of continuous active service. We have inherited a splendid list of achievements and a

record of which every lover of music is proud. We have also inherited the responsibilities which come with our reputation. In the words of Mr. Andrew Carnegie, 'The unique position of the Handel and Haydn Society as the parent musical organization of this country is well-known.' As the parent musical society we are naturally looked up to, not only for a high standard of musical attainment, but also as an illustration of wisdom and good management, which has insured our permanency as a musical society."

NINETY-FIRST SEASON

MAY 22, 1905, TO MAY 28, 1906

On May 22, 1905 the Society for the first time held its annual meeting in Chickering Hall, where rehearsals of the Society had been held during the season. The meeting was harmonious and elected the following officers:

President, GEORGE F. DANIELS
Vice-President, FREDERICK E. LONG
Secretary, WILLIAM F. BRADBURY
Treasurer, M. GRANT DANIELL
Librarian, FRANK M. LEAVITT

Directors, EDWARD P. BOYNTON, JOHN C. BRODHEAD, GEORGE M. BROOKS, CHARLES A. CALL, ROBERT ENTWISTLE, WILLIAM N. EUSTIS, SAMUEL L. HILLS, LESLIE K. STORRS.

As Mr. Boynton had relinquished the presidency of the Society on the election of Mr. Daniels in May, 1899, he showed his devotion to the Society by accepting election at this meeting to the Board of Directors, and for many years he was one of the most loyal and active workers for the interests of the organization.

The Board of Government at its meeting re-elected the Conductor and the Organist. As usual the Executive Committee was elected, consisting of President, Vice-President, and Secretary. For the work of the year it was voted to give *The Messiah* December 24 and 25, Miscellaneous Concert February 25, and *The Seasons* Easter Sunday, April 15.

The records of the Board of Government state that at a meeting held April 8, 1906 it was voted to secure Mme. Schumann-Heink for a concert to be given in February 1907, but it was found impossible to make the engagement, although planning so far ahead.

In this season the Society departed from its custom of many past years by engaging the Boston Festival Orchestra for all its concerts of the year. Players from the Boston Symphony Orchestra had been accustomed to accompany the chorus, but Mr. Mollenhauer was conductor of the Festival Orchestra, and it was but natural that he should like to use the men who were playing and rehearsing under his leadership for the concerts of a chorus of which he was the conductor.



WILLIAM F. BRADBURY

Secretary 10 years. 1899 to 1909.

A review of the musical work of the year and of the financial and business matters of the Society is found in the following paragraphs of the President's address at the close of the season's work.

"The two customary performances of the *Messiah* were given on Sunday evening, December 24, and Monday evening, December 25, 1905. At our mid-winter concert, February 18, 1906, the first part was miscellaneous, and the second part was devoted to Mendelssohn's *Hymn of Praise*. At our Easter Concert, April 15, Haydn's *Seasons* was performed for the second time by this Society.

"At the first *Messiah* Concert, Sunday, December 24, the soloists were: Mme. Charlotte Maconda, Soprano; Mrs. W. S. Bracken, Contralto; Mr. Theo. Van Yox, Tenor; Mr. L. B. Merrill, Bass. There was a very large audience, but only a medium performance.

"At the second *Messiah* Concert, Monday, December 25, the soloists were: Mrs. Hissem de Moss, Soprano; Mrs. Ernestine Fish, Contralto; Mr. Edward Barrow, Tenor; Mr. Frederic Martin, Bass. Whatever the cause may be, at this second concert the chorus sang with greater spontaneity and more earnestness than at the first performance. The soloists were particularly enjoyable, and the chorus sang as though they understood the meaning of the words and had been taught to deliver them as Handel meant them to be delivered. It was a splendid interpretation and a thoroughly appreciative audience.

"A new departure was made at these concerts in omitting some of the choruses which for many years have been performed annually, and substituting in their places a number of the choruses which have been seldom sung. The singing of these less-known choruses, 'And He Shall Purify,' 'He Trusted in God,' 'The Lord Gave the Word,' 'Their Sound Is Gone Out,' 'Let Us Break Their Bonds Asunder,' was both memorable and interesting. To those who were disappointed at the omission of the great final chorus, 'Worthy Is the Lamb,' let me say that its omission was for one season only, and its introduction another year will be gladly welcomed by all.

"At the Mid-winter Concert, February 18, the soloists were Mme. Emma Eames and Mr. Edward Johnson. The program was as follows: Part first, overture to Mendelssohn's 'St. Paul'; chorus, 'Lord, Thou Alone Art God,' and choral, 'To God on High,' from 'St. Paul'; Bach's 'My Heart Ever Faithful' (Mme. Emma Eames); chorus, 'How Lovely Are the Messengers,' from 'St. Paul'; solo, 'Cujus Animam,' from Rossini's 'Stabat Mater' (Mr. Edward Johnson); solo and chorus, 'Inflammatu's,' from

Rossini's 'Stabat Mater' (Mme. Eames and chorus). Part second was devoted to Mendelssohn's great Symphony Cantata, *Hymn of Praise*, with Mme. Eames, Miss Josephine Knight, and Mr. Johnson as soloists. Symphony Hall was filled with a large and enthusiastic audience, every seat having been sold long before the opening of the concert. The choruses from 'St. Paul' were finely rendered. Mendelssohn's *Hymn of Praise* has not been heard here for fifteen years, and its performance was a great musical treat to the lovers of oratorio. The choruses were sung in a splendid manner, each of the four parts having individuality. It was Mr. Johnson's first appearance at our concerts, and his fine rendering of the tenor solos will long be remembered. The audience was appreciative, and their satisfaction was manifested by their remaining to the close of the performance.

"At our Easter Concert, Haydn's *Seasons* received its second performance by this Society. It seems remarkable that this great work should have waited thirty-one years for a second performance. I quote from the *Boston Herald*.

"'How fresh and melodious and entertaining is this music of Haydn's written in his old age! There are tunes enough for a dozen modern operettas and a dozen chamber works. And this music was composed apparently with the ease and the spontaneity of a master in the maturity of his power and with the enthusiasm of ambitious youth.'

"I quote also a few lines from the *Boston Journal*.

"'There are passages of rare musical beauty, and choruses of strong and incisive power. If the words are often ludicrously naive or stiffly preachy, with the highly moral lessons bandied back and forth by the old farmer Simon, Jane, his daughter, and Lucas, her adoring swain, there is still enough true rustic flavor and genuine restfulness in the simple story to interest and charm.'

"The soloists on this occasion were: Mme. Anita Rio, Soprano; Mr. Ben Davies, Tenor; Mr. Henri G. Scott, Bass. A better trio for this interesting work could not have been found in this country; the work of each was thoroughly enjoyable. The chorus sang with animation and proper expression. The audience was large, and generous in its applause.

"We all rejoice in the broadening reputation and increasing skill and success of our highly esteemed conductor, Mr. Mollenhauer. He has proved that the Boston public respond with their appreciative patronage to the highest excellence in the performance of oratorio.

"Throughout the season Mr. Hiram G. Tucker has been our excellent organist and valued accompanist. The instrumental

performers for the entire season were from the Boston Festival Orchestra.

"The numerical strength of the chorus at the close of the season was 423, composed of 128 sopranos, 117 altos, 88 tenors, 90 basses.

"The financial results of the season's work show the profits of the four concerts to be \$1,440.84; to this add the income from other sources, \$164.85, makes a total gain for the season, \$1,605.69. Of this amount, \$1,000 has been turned over to the Trustees of the Permanent Fund for investment, and \$500 has been paid to the Trustees of the Building Fund. The income for the past year from the Permanent Fund was \$2,022.66; this, with the \$1,000 referred to, makes the total additions to the Permanent Fund for the year \$3,022.66. The present market value of the Permanent Fund and cash uninvested is \$53,323.56.

"A year ago the report of the Trustees of the Building Fund showed the amount of that fund to be \$6,449.39. During the past year the total amount received from subscriptions was \$3,368; deducting the amount paid Mr. Deblois for commissions and postage, \$306.90, and that paid for printing, \$37.97, leaves the gain from this source \$3,023.13. To this add coupons on bonds and dividends collected, \$330, interest from bank, \$5.51, and amount received from the Society, \$500, makes the total gain for the year \$3,838.64. The total invested fund is now \$10,311.16.

"More than one-half the members of our chorus are women. Their loyalty and efficiency are as necessary to the success of our cause as the efforts of the men. Great credit is due to the women of the chorus for the splendid musical and financial success of the past two seasons. In everything connected with the present work and future welfare of the Society, their earnest desire to be of service, and their enthusiasm and readiness to help in any direction, can always be relied upon. Let me also say that a majority of the subscribers to our Building Fund are women, and more than one-half the amount subscribed has been by them.

"I take pleasure in acknowledging the gift of a book of programs of a number of the early concerts of the Society. These programs were collected by Lowell Mason, and are particularly interesting, on account of their containing criticisms and comments, in his own handwriting, concerning these concerts. The book was sent to us by Mrs. Mary L. Mason, the wife of the grandson of Lowell Mason.

"I congratulate you upon the handsome gain of \$3,838.64 in the Building Fund during the past year. The Deed of Trust creating it is dated May 21, 1902, so that the fund is exactly four years old. Its amount at the present time (\$10,311.16)

encourages us to believe that the dreams and hopes of nearly a century will, in the comparatively near future, be realized. The ambition of the Society for a home of its own is not a new one. This project has been recommended and fondly dreamed of for over eighty years. The first mention of the subject recorded in the History of the Society was at a meeting on November 22, 1824, when a motion to purchase a piece of land on which a hall might be erected was made and carried. Our Historian suggests that, 'Had land then been purchased in the heart of the city, at a moderate price, even if no building had been erected, it might have been afterwards sold with sufficient profit to buy and build elsewhere.' The subject is again referred to at the meeting of June 18, 1838, when 'A committee was appointed to confer with Mr. Pike about a new hall, to ascertain terms for the purchase of an estate, make a survey of it, and obtain a general plan for the building to be erected on it.'

"On May 26, 1884, President Charles C. Perkins, in his annual address, refers in eloquent terms to the need of a home for the Society. The records do not state the names of those bold and far-sighted members who in 1824, and again in 1838, voiced the desire of the Society for a building of its own by offering the motions referred to; but for our President, Charles C. Perkins, who so eloquently and convincingly stated his views as to the needs and aspirations of the Society in the year 1884, we should reserve at least one memorial window in our new edifice.

"I recommend that during the coming season one or more concerts be given in aid of the Building Fund; that the President of the Society be authorized to select a committee of ladies and gentlemen, who shall assist in devising methods of increasing this fund and arousing the interest of the public.

"Let us remember, gentlemen, that we are all working for the cause of art. We are administering a sacred trust, the work of which is perpetual. We have good hope that we shall continue for another century to be the model musical society of America."

NINETY-SECOND SEASON

MAY 28, 1906 TO MAY 27, 1907

No change in the principal officers of the Society resulted from the Annual Meeting of May 28, 1906. Those elected were:

President, GEORGE F. DANIELS

Vice-President, FREDERICK E. LONG

Secretary, WILLIAM F. BRADBURY

Treasurer, M. GRANT DANIELL

Librarian, FRANK M. LEAVITT

Directors, EDWARD P. BOYNTON, JOHN C. BRODHEAD, GEORGE M. BROOKS, CHARLES K. CUTTER, ROBERT ENTWISTLE, SAMUEL L. HILLS, JOSHUA Q. LITCHFIELD, EUGENE D. RUSSELL.

Mr. Mollenhauer, Mr. Tucker, Mr. George W. Stewart, and Mr. Elihu G. Loomis were guests at the annual dinner of the old and new boards of government at Young's Hotel, June 14.

The new Board of Government held its first meeting June 11. Mr. Mollenhauer and Mr. Tucker were reelected Conductor and Organist at salaries of \$1,000 and \$300 for the season.

As these lines may be read many years after they are written, it is proper to say that Mr. Mollenhauer conducted all rehearsals as well as all concerts of the Society during this season. Mr. Tucker played the organ at all concerts and rehearsals with orchestra, and played the piano accompaniment at all other rehearsals. The salaries paid these two men were extremely small for the splendid service they rendered to the Society.

The Board voted to sing *Elijah* November 4 for the benefit of the Building Fund. *The Messiah* for December 23 and 25, *The First Walpurgis Night* and Dvorak's *149th Psalm* for February 17, and Handel's *Belshazzar* for Easter, March 31 were chosen for the regular work of the season. All these concerts were arranged for Sunday evenings in Symphony Hall at 7:30, and rehearsals were held in Chickering Hall at 7 o'clock Sunday evenings.

At one of these rehearsals much excitement was caused by a mouse that ran about the hall in the contralto section of the chorus. A valiant young contralto caught the mouse in her bare hands and carried it from the hall amid loud applause from the chorus.

At the Board meeting of June 11, 1906 the customary vote was passed designating the President, Vice-President and Secretary as

the Executive Committee with power to arrange details of concerts of the season.

Mr. S. Lothrop Thorndike having presented his resignation as a Trustee of the Permanent Fund of the Society, a vote was passed thanking him for his long and valuable services. He was elected an Honorary Member of the Society, and his son, Mr. Albert Thorndike, was elected a Trustee to fill the vacancy caused by the resignation of his father.

The customary vote was passed making the President, Vice-President and Secretary the Executive Committee.

Beginning rehearsals early in October, the Society in accordance with vote of the Board of Government gave an extra concert in aid of the Building Fund on the evening of November 4, 1906. This was the 753rd concert of the Society. Mendelssohn's *Elijah* was the work chosen as it was a favorite with the public and the music was known by a great majority of the chorus. This was the 55th performance of the oratorio by this Society.

The soloists were Mrs. Genevieve Clark Wilson, Soprano; Mrs. Bertha Cushing Child, Contralto; Edward Johnson, Tenor, and Gwilym Miles, Bass. Two members of the chorus, Miss Grace F. Bullock, Soprano, and Miss Marcia Adams West, Contralto, furnished acceptably two of the voices for the quartette of angels.

The solo voices were unusually good. Edward Johnson was one of the finest American tenors of his day, and Miles had sung the music of *Elijah* so many times that a newspaper critic said that he knew more about the moods and feelings of *Elijah* than the old prophet ever knew himself when living. Mrs. Wilson's voice was entirely adequate in the soprano numbers, and Mrs. Child was one of the best and most popular of church choir singers of Boston. The chorus was alert and effective in spite of the small number of rehearsals, and the concert was in every way creditable to the Society. After payment of all expenses the concert yielded a profit of \$712.71 for the Building Fund. The profit might have been changed to a deficit if the soloists had not volunteered their services for this concert without the customary charges for their services.

On Sunday, December 23, and Tuesday, December 25, were given the 114th and 115th performances of *The Messiah* by this Society. The soloists were Genevieve Clark Wilson, Bertha Cushing Child, Edward Strong, and Frederic Martin for the first performance and Harriot E. Barrows, Elizabeth C. Winter, John Braun, and Julian Walker on December 25. Both performances were worthy of the old Society, the chorus, carefully drilled by Mr. Mollenhauer, receiving especial praise from the critics. A

profit of \$1,976.32 was earned by the concert of December 23, and \$865.41 by the concert on Christmas Day.

On Sunday, February 17, 1907, a concert of miscellaneous music was given. Mr. Mollenhauer conducted the concert, the chorus and soloists being accompanied by the Boston Festival Orchestra. The program:

PART ONE

CORONATION MARCH *Svendensen*

ORCHESTRA

149th PSALM *Dvorak*

CHORUS, ORCHESTRA AND ORGAN

ARIA—"Tu Indietro" *Verdi*

MR. EDWARD JOHNSON

LORELEY *Liszt*

MRS. LOUISE HOMER

ARIA—"Le Roi di Lahore" *Massenet*

MR. J. H. DUFFEY

CHORUS—"Unfold Ye Portals" (Redemption) *Gounod*

In his last annual address, reviewing this year of the Society, President Daniels spoke of the concerts of November and December, and then, referring to the February concert, he continued: "The soloists were all thoroughly enjoyable. The leading interest of the evening was the rendering of Mendelssohn's great cantata, *The First Walpurgis Night*, its first performance by this Society. The honors of the evening belong to the chorus who sang with great dramatic force and a fine appreciation of the composer's intentions. I will quote from one of the daily papers:

"As to the chorus, there was only to praise the clear volume and the animating warmth of its tone, the precision of its intonation, attack, and contrasts; its responsiveness to rhythm and to long and undulating melodic line. These are the familiar virtues of the Handel and Haydn choir as Mr. Mollenhauer has trained it. Last night, however, he and it went further. They caught in their song the character and atmosphere as well as the substance of the music that they were singing."

"Though the attendance was somewhat diminished by the sudden change of the leading soloists, there was a fair sized audience.

"At the Easter concert, March 31, 1907, Handel's *Belshazzar* received its first presentation in this country. The soloists were: Mrs. Kileski-Bradbury, Soprano, Mrs. Isabelle Bouton, Mezzo-Soprano, Mrs. Emily Stuart Kellogg, Alto, Mr. George Hamlin, Tenor, and Mr. Watkin Mills, Bass. The event was of musical importance and the soloists selected were artists of exceptional

ability. There are, however, in the oratorio, long stretches of colorless and uninteresting recitative and dialogue, and the solos are generally without that melodic fascination which is so characteristic of Handel. The splendor and richness of the concert came as usual from the chorus, which sang as one voice under the skillful guidance of Mr. Mollenhauer.

"The splendid work during the past season of our esteemed Conductor, Mr. Mollenhauer, entitles him to special mention and our hearty appreciation. Upon every occasion he has proved himself the right man in the right place. Mr. Hiram G. Tucker has been, throughout the season, our excellent organist and valued accompanist. The instrumental performers for the entire season were from the Boston Festival Orchestra. The rehearsals were held at Chickering Hall and the concerts were all given at Symphony Hall.

"The numerical strength of the chorus at the close of the season was 370; 128 Sopranos, 92 Altos, 71 Tenors, and 79 Bases.

"The financial results of the season's work show the profits of the four concerts to have been \$31.68; to this add the income from other sources, \$140.60, makes the total gain for the season \$172.28. The income for the past year from the Permanent Fund was \$2,045.33, which has been added to the Fund. The present market value of the Permanent Fund and cash uninvested is \$51,519.65. Owing to a marked decline during the past twelve months in all first-class Trustees' investments, the market value of our Fund today is less than a year ago. Most of the securities, however, were bought years before at much lower prices than rule today, and there has been no diminution of income or actual loss on sales.

"The addition to the Building Fund during the past year, \$4,340.63, is very encouraging. This fund was started May 21, 1902, with \$2,555.03 to its credit. The Fifth Annual Report made to us this evening shows that the fund now is \$14,653.60.

"Our success should inspire us to go forward with courage. We are demonstrating the truth of the adage, that 'Heaven helps those who help themselves.'"

NINETY-THIRD SEASON

MAY 27, 1907, TO MAY 25, 1908

The Annual Meeting of the Society for 1907 was held in Chickering Hall. President Daniels called the meeting to order at 7:30 o'clock and read his annual address reviewing the ninety-second season of the Society. These addresses of the President with programs of concerts and records of meetings necessarily constitute most of the material from which a history of the Society is written. For this reason the greater part of each address appears in the history of the year ended on the day when the address was read to the Society.

This Annual Meeting of 1907 reelected the principal officers of the Society by ballot. The following were declared elected:

President, GEORGE F. DANIELS
Vice President, FREDERICK E. LONG
Secretary, WILLIAM F. BRADBURY
Treasurer, M. GRANT DANIELL
Librarian, FRANK M. LEAVITT

Directors, EDWARD P. BOYNTON, GEORGE M. BROOKS, CHARLES K. CUTTER, ROBERT ENTWISTLE, WILLIAM N. EUSTIS, JOSHUA Q. LITCHFIELD, EUGENE D. RUSSELL, LESLIE K. STORRS.

At the annual dinner of the old and new Boards of Government the guests were Mr. Mollenhauer, Mr. Tucker, Mr. George W. Stewart and Mr. Charles W. Stone. Mr. Stone had been Secretary of the Society at the time of his resignation in 1897. It is unfortunate that what was said and done at these dinners was not recorded. They were rather informal affairs, but some of them at least were made extremely interesting by the stories and reminiscences by guests and by the older officers.

At the first meeting of the new Board of Government on June 13 it was voted to give *The Messiah* December 22 and 25, *Verdi Requiem* February 23 and *Samson and Delilah* Easter Sunday, April 19. All these concerts were to be sung, as in past years, in the evening.

The President, Vice-President and Secretary were elected as the Executive Committee of the Board with full power to arrange details of the concerts.

By vote of the Board the President named Mr. M. Grant Daniell and Mr. F. E. Long as a committee to consider the writing of the history of the Society from 1890, the history to that year having already been written and published.

Mr. Mollenhauer and Mr. Tucker were reelected Conductor and Organist for the year.

In reviewing the ninety-third season President Daniels said: "During the summer the Handel and Haydn Society was invited to furnish the music at the exercises at Symphony Hall on Tuesday morning, July 30, 1907, in connection with the celebration of Old Home Week. About 250 members of the chorus responded to the call. The program was as follows:

ORGAN RECITAL

OVERTURE

CHORUS: "Lord, Thou Alone Art God"

CHORAL: "To God on High"

From Oratorio ST. PAUL

HANDEL AND HAYDN SOCIETY

Opening of meeting on behalf of

OLD HOME WEEK COMMITTEE OF ONE THOUSAND

HON. JOSIAH QUINCY

Chairman of Committee on Music

ADDRESS OF CHAIRMAN

REV. EDWARD EVERETT HALE

ADDRESS

HIS EXCELLENCY, CURTIS GUILD, JR.
Governor of Massachusetts

CHORUS: "How Lovely Are the Messengers"

From Oratorio ST. PAUL

HANDEL AND HAYDN SOCIETY

ADDRESS

HIS HONOR, JOHN F. FITZGERALD
Mayor of Boston

ADDRESS

VICE-PRESIDENT J. W. FAIRBANKS

CHORUS: "Hallelujah"

From Oratorio MESSIAH

HANDEL AND HAYDN SOCIETY

POEM:

MRS. JULIA WARD HOWE

AMERICA

HANDEL AND HAYDN SOCIETY AND AUDIENCE

"The chorus was assisted by an adequate orchestra. Mr. Emil Mollenhauer conducted, and Mr. H. G. Tucker presided at the organ. The exercises were very impressive, and the Society received the highest compliments for its excellent work.

"At the beginning of its ninety-third season the Society was engaged to sing at the introductory exercises connected with the International Congress of Religious Liberals, at Symphony Hall, on Sunday, September 22, 1907, at 8 o'clock p.m. The program was as follows:

ORGAN VOLUNTARY

CHORAL: "A Mighty Fortress Is Our God" *J. S. Bach*

HYMN (written for this meeting) *Tune, "Truro"*

RESPONSIVE READING OF THE SCRIPTURES

CHORUS: "And the Glory of the Lord Shall Be Revealed" *Handel*

ADDRESS

REV. THOMAS R. SLICER

CHORUS: "How Lovely Are the Messengers" *Mendelssohn*

ADDRESS

REV. EDWARD EVERETT HALE, D.D.

HYMN (written for this meeting) *Tune, "Benediction"*

ADDRESS

DR. BOOKER T. WASHINGTON

CHORUS: "Hallelujah" *Handel*

BENEDICTION

REV. EDWARD EVERETT HALE

"Mr. Emil Mollenhauer conducted, and Mr. H. G. Tucker presided at the organ. The splendid singing of the Society received the hearty appreciation of a very large audience.

"The season opened with a special concert given Sunday evening, November 17, 1907, for the benefit of the Handel and Haydn Building Fund. The following program was given:

PART I

MARCH from Suite No. 1, Op. 113 *Lachner*

ORCHESTRA

"HEAR MY PRAYER" (Solo and Chorus) *Mendelssohn*

SOLO BY MISS BARROWS

RECITATIVE: "Deeper and Deeper Still"

- AIR: "Waft Her Angels", from *Jephtha* Handel
 MR. HAMLIN
- ARIA: "Taljana," from *Eugen Onegin* Tschaikowsky
 MRS. BOUTON
- ANDANTE CANTABILE from String Quartet, Op. 11 Tschaikowsky
 STRING ORCHESTRA
- ARIA: "Lusinghe Piu Care," from *Alexander* Handel
 MISS BARROWS
- RECITATIVE AND ARIA from *Iphigenie en Tauride* Gluck
 MR. GOGORZA
- CHORUS: "Thanks Be to God" from *Elijah* Mendelssohn

PART II

THE FIRST WALPURGIS NIGHT Mendelssohn
 SOLOISTS, CHORUS, ORCHESTRA AND ORGAN

"The soloists were: Miss Harriot Eudora Barrows, Soprano; Mrs. Isabelle Bouton, Mezzo-Soprano; Mr. George Hamlin, Tenor; Mr. Emilio de Gogorza, Baritone; Mr. Oscar Huntting, Bass. The artistic success of the concert was of the highest order, but unfortunately there was a very small audience. The concert occurred in the midst of a severe financial depression which affected adversely all first-class entertainments. I regret to state that, in place of an anticipated profit, the concert showed a deficit, and the Trustees of the Building Fund refunded \$158.08, and made good the loss. The thanks of the Society are extended to Mr. Emil Mollenhauer, Mr. H. G. Tucker and to the soloists, all of whom gave their best efforts gratuitously.

"The regular work laid out for the ninety-third season was: Sunday, December 22, 1907, *Messiah*; Wednesday, December 25, 1907, *Messiah*; Sunday, February 23, 1908, *Verdi's Requiem*; Easter Sunday, April 19, 1908, Saint-Saens' *Samson and Delilah*.

"At the first *Messiah* concert, Sunday, December 22, the soloists were: Miss Harriot Eudora Barrows, Soprano; Mrs. Dorothy McTaggart Miller, Alto; Mr. Dan Beddoe, Tenor; Mr. Oscar Huntting, Bass. Mrs. Florence Mulford had been engaged to sing the alto solos, but was prevented on account of illness, and her place was filled by Mrs. Miller. The admirable performance by the orchestra of the Pastoral Symphony deserves special mention. We were favored with a pleasant evening and a large audience.

"At the second *Messiah* concert, Wednesday, December 25, the soloists were: Mrs. Corinne Rider-Kelsey, Soprano; Mrs. Dorothy McTaggart Miller, Alto; Mr. Dan Beddoe, Tenor; Mr.

Tom Daniel, Bass. Mr. Beddoe's rendering of the tenor solos at both concerts was particularly enjoyable. The chorus carried off the honors of the evening, singing with unusual warmth and expression. There was a good-sized and delighted audience.

"At the midwinter concert, Sunday, February 23, 1908, *Verdi's Requiem* received its seventh rendering by the Society. The soloists were: Mrs. Kileski Bradbury, Soprano; Mrs. Isabelle Bouton, Contralto; Mr. Dan Beddoe, Tenor; Mr. Frederic Martin, Bass. The *Requiem* is a work of wonderful dramatic power, with many pleasing and often startling orchestral and choral effects. The solos while artistically rendered seemed to lack something of the necessary fire and enthusiasm. The choruses, however, were magnificently sung. I will quote from one of the daily papers:

"It would have been better if the soloists were all equal to the chorus in the matter of achievement. But, as has been the case in nearly all the recent performances of the Society, the choristers now excel the soloists, not only in brilliancy, but in expression. This was true again last night, though not so markedly as at the Christmas performances. The chorus was a delight throughout. It sang with every demanded sense of the emotional and dramatic values of the mass; it breathed prayers, as in the "Kyrie", and it gave forth thrilling peals of wrath in the "Dies Irae"; it magnified the tremendous trumpet effects in the "Tuba Mirum" and it sang the fugue in the "Sanctus" with spirit and precision. Mr. Mollenhauer is to be congratulated. In late years the chorus of the Society has shown steady improvement until now there is not its equal in Boston, and perhaps not in the country."

"At the Easter concert, Sunday, April 19, 1908, Saint-Saens' *Samson and Delilah* received its first presentation by this Society. The soloists were: Mme. Eleanore de Cisneros, Mezzo-Soprano; Mr. George Hamlin, Tenor; Mr. Emilio de Gogorza, Baritone; Mr. Willard Flint, Bass. These artists were assisted by Mr. Harry Parmelee and Dr. Thomas I. Deacon. The performance was one of extraordinary merit, the soloists being the very best that could be obtained in the country, the orchestra playing with remarkable excellence, and the chorus singing with dramatic fervor and intelligence. The only regret was that the chorus had but little to do, the larger part of the work falling upon the soloists. The concert was thoroughly enjoyed by an attentive and interested audience. I quote again from the daily press:

"Never in recent years has the Handel and Haydn Society closed a season so splendidly as it did at Symphony Hall last night with its performance of Saint-Saens' *Samson and Delilah*. This was the first rendering of the so-called oratorio by the Society,

and in every respect it was one long to be remembered. The performance was one of extraordinary merit, for the reason that the soloists were altogether worthy of the undertaking. Particularly admirable were Mme. Eleanore de Cisneros, a mezzo-soprano from the Manhattan Opera House in New York, who sang the music of Delilah, and Emilio de Gogorza, who took the part of the High Priest. It was because of their well-balanced dramatic fervor and vocal artistry that the music of the opening of the second part of the oratorio seemed, so far as the solos were concerned, the best feature of all. Praiseworthy, too, were the other lesser soloists: Willard Flint, Harry Parmelee, and Dr. Thomas I. Deacon. The chorus, as usual, did all things well, singing, for instance, the melodious chorus of the Philistines, "Dawn, Now on the Hilltops, Heralds the Day," with much delicacy, and the taunting chorus, "Dagon Shows His Power!" when the blinded Samson staggers to the fateful columns, with magnificent vigor. The orchestra ably supported all the singers. All in all, this crowned Mr. Mollenhauer's efforts as conductor of the Handel and Haydn Society.'

"The excellent work of our conductor, Mr. Mollenhauer, during the past year, especially in the new and untried field for the Society of *Samson and Delilah*, gives me occasion to repeat with new emphasis my words of commendation delivered at the annual meeting May 28, 1906: 'We all rejoice in the broadening reputation and increasing skill and success of our highly esteemed conductor, Mr. Mollenhauer.' Mr Hiram G. Tucker has been throughout the season our excellent organist and valued accompanist. The instrumental performers for the entire season were from the Boston Festival Orchestra. The rehearsals were held at Chickering Hall, and the concerts were all given at Symphony Hall.

"The numerical strength of the chorus at the close of the season was 395; composed of 129 sopranos, 108 altos, 66 tenors, and 92 basses.

"A year ago I recommended that some competent person be selected to write the history of the Society from 1890 to the present time. I make the same recommendation again this year, believing that it is a matter which should not be much longer postponed.

"The financial results of the season's work show a loss from the four concerts of \$1,379.31; from this subtract the income received from other sources, \$349.15, makes a net loss for the season of \$1,030.16, as compared with a gain of \$172.28 a year ago.

"The income for the past year from the Permanent Fund was \$2,273.05; of this amount, \$750 was paid to the Treasurer by a vote of the Board of Government, and the balance, \$1,523.05, has been added to the fund. The present market value of the Permanent Fund and cash uninvested is \$50,322.09. The severe decline in all first-class trustees' investments mentioned in the annual report of a year ago has continued, so that, although we have added over \$1,500 of income to the fund during the past year, the total market value of the fund to-day is less than a year ago. It is a pleasure, however, to observe that the income during the past year has increased a full ten per cent.

"A year ago the report of the Trustees of the Building Fund showed the amount of that fund to be \$14,653.60. The total amount of the Building Fund is now \$16,159.56.

"Although the pecuniary results for the past year are not entirely satisfactory, because, owing to circumstances entirely beyond its control, the Society did not earn enough to pay its expenses, the wisdom of our predecessors in establishing a Permanent Fund, expressly to meet such occasions, is again vindicated. The necessity of an assessment upon its members to provide for a deficiency has been obviated by our ability to draw upon the income of our Permanent Fund.

"I congratulate the Society that from an artistic and esthetic point of view the work of the past year has been a marked success. In the great object for which we labor, the elevation of the art of music, we have not only held our own, but have made substantial progress."

NINETY-FOURTH SEASON

MAY 25, 1908, TO MAY 24, 1909

President, GEORGE F. DANIELS

Vice-President, FREDERICK E. LONG

Secretary, WILLIAM F. BRADBURY

Treasurer, M. GRANT DANIELL

Librarian, FRANK M. LEAVITT

Directors, JOHN C. BRODHEAD, CHARLES K. CUTLER, WILLIAM N. EUSTIS, SAMUEL L. HILLS, JOSHUA Q. LITCHFIELD, HERBERT F. ODELL, EUGENE D. RUSSELL, LESLIE K. STORRS.

These were the officers elected at the annual meeting May 25, 1908, and under the by-laws of the Society the entire number constitute the Board of Government, although often called the Board of Directors.

At the meeting of the Board of Government at the home of the Secretary the Executive Committee was elected (President, Vice-President and Secretary), and Mr. Mollenhauer and Mr. Tucker were reelected Conductor and Organist.

A bequest of \$100 from Frances A. Wilder was accepted, and the oratorios chosen for the season were *Messiah*, *Elijah* and *Redemption*.

During the first 20 years of the Twentieth Century, concerts of the Society were at night. The ladies wore white and the men were in full evening dress. At one concert two men of the chorus wore black ties. This lack of uniformity annoyed the Secretary who spoke of the matter at the next rehearsal. His concluding words were: "In future concerts of this Society gentlemen will please wear nothing but white neckties." The announcement was received with enthusiasm by the chorus, and for years afterwards the incident was recalled whenever an announcement was made regarding the prescribed dress for a concert of the Society.

On the first Sunday in October, 1908, the chorus began rehearsals for the season. Soloists for the season had been engaged and the chorus was making good progress under Mr. Mollenhauer when the death of President Daniels on December 1 after a short illness brought sorrow to all his associates. Mr. Bradbury at the next rehearsal after the passing away of the President tried to speak of him to the chorus, but was so overcome with emotion that he found it impossible to say more than a few words. The funeral was at Mount Auburn Chapel, December 4. Reverend



GEORGE F. DANIELS

Signed the By-Laws January 24, 1874.
A Director 1883-4-5; 1887-8-9; 1890-1-2.
Librarian 1893-4-5-6.

Vice-President 1897; resigned June, 1897.
President May, 1899 until his death, December 1, 1908.

Established the Building Fund that was
later merged with the Permanent
Fund of the Society.

S. H. Roblin conducted the services and the Harvard Quartette sang. Mr. Hiram G. Tucker, Organist of the Society, served as organist. The Board of Government and many members of the chorus were present at the funeral. Flowers were sent to the funeral in the name of the Society, and resolutions expressing the sympathy of the Society were sent to the widow and the daughter of Mr. Daniels.

The Board voted that a service in memory of Mr. Daniels should be held December 27 in Chickering Hall in place of the rehearsal that would ordinarily be held on that evening.

The order of service, a personal tribute to Mr. Daniels, and a summary of the Society's work of the season are contained in the address read by the Secretary at the annual meeting. As a mark of respect for the former President, the office remained vacant until the meeting in May, 1909. The Secretary there presented the annual address that is usually delivered by the President, and from it the following paragraphs are quoted:

"During the season just ended there have been twenty-seven (27) rehearsals with an average attendance of 270, and four concerts with an average attendance of 322; that is, the rehearsal average was 52 less than the concert average, or an average of one-sixth of the members were absent from every rehearsal. How can the society do its best work when one-sixth of its members stay away from the rehearsals?

"Four concerts have been given: *The Messiah*, December 20 and 21; *Elijah*, February 7; *The Redemption*, April 11. At the first *Messiah* concert, Sunday, December 20, 1908, the soloists were: Mrs. Caroline Mihr-Hardy, Soprano; Miss Adelaide Griggs, Alto; Mr. Glenn Hall, Tenor; Mr. Frank Croxton, Bass. At the second concert, Monday, December 21, the soloists were: Mrs. Grace Bonner Williams, Soprano; Miss Pearl Benedict, Alto; Mr. Glenn Hall, Tenor; Mr. Frederic Martin, Bass. Of the seven different soloists, two only were Boston singers, Miss Griggs and Mrs. Williams; the other five came from New York. It cannot be said that the Boston contingent fell behind in any respect. All were good; Mrs. Williams especially distinguished herself.

"Of the chorus one critic writes: 'There is something new in their work of recent years, even in the *Messiah* new life- blood has entered the veins of the old Society. There are fresher voices and better musicians in the chorus than of yore; the conductor, Mr. Emil Mollenhauer, allows no sleepiness under his baton, and rehearsals and concerts are more virile than in the olden days.'

"At the concert of February 7, *Elijah* was the work given. The soloists were Mme. Jeanne Jomelli, Soprano; Mrs. Florence

Mulford, Alto; Mr. Cecil James, Tenor; Mr. Gwilym Miles, Bass. The chorus never sang better, and the conductor never seemed more 'monarch of all he surveyed' than then. Mme. Jomelli, who sang in Boston for the first time, has a voice remarkable for sweetness and purity. Mr. Miles was an admirable Elijah. The quartet were each and all 'especially fitted for their roles.'

"To quote: 'In its performance the *Elijah* was favored with a minimum of those minor mishaps which beset oratorio choruses. Both musically and tactically the singers were under excellent discipline, and the deft and bold strokes of Mr. Mollenhauer's choral conducting were again a surprise and an instruction. . . . He leads his singers through vocal complexities without permitting a blur of outline. He finds new beauties in the formal choruses. Again and again he united the multitude in one mighty voice.' Mr. Mollenhauer gave the trio, 'Lift thine eyes,' to the women of the chorus. They did it royally, and the effect was grand.

"At the concert of April 11, Gounod's *Redemption* was sung. As a consequence of their beautiful work in the preceding concerts,—Miss Benedict in the *Messiah*, Mme. Jomelli in *Elijah*,—these artists were secured for this concert. Needless to say, they repeated their success of the preceding concert. The regret, both on the part of Mme. Jomelli and of the audience, was that she had so little to sing. She was so anxious to sing that she often joined in the choruses.

"The finished work of the Festival Orchestra at this concert was especially noticeable. It has steadily improved since it began to play for the Handel and Haydn Society. It simply had to improve to keep up to the standard of the chorus. The trumpet solo in the *Messiah*, played by Mr. A. S. Wonson, was never done better.

"The *Redemption* has an unusual amount of recitative and singing in monotone by the soloists. Unless one is religiously inclined, it may be tiresome. But there are in both the orchestral and singing parts gems: 'While her Watch She is Keeping,' 'The Lord, He is Risen Again,' 'Lovely Appear over the Mountains,' 'Unfold, ye Portals Everlasting,' the 'March to Calvary.'

"Writing of this march a critic says: 'Mr. Mollenhauer certainly manages to get more out of an orchestral score than any of his predecessors in the Handel and Haydn conductorship.' And of the chorus the same critic says: 'The chorus sang heartily and unitedly.' What more can be said of the splendid work of our conductor? What more need be said? He was ably assisted by our ever-faithful organist and skilful accompanist, Mr. Tucker.

"The number of the chorus at the close of the season was 384, —Sopranos 134, Altos 89, Tenors 75, Basses 86.

"The Manager of the Festival Orchestra, Mr. George W. Stewart, has rendered most valuable assistance in the work of the Society, not only in giving most excellent advice in the selection of soloists, but in lending to the Society orchestral parts from his valuable musical library just when they were needed.

"From the report of the Treasurer we learn that there was a profit from the season's work of \$999.53.

"During the ten (10) years preceding Mr. Daniels' term of office, 1889 to 1899, there was a loss in the financial operations of the Society of \$6,533.25. This, of course, was paid from the income of the Permanent Fund.

"During the ten (10) years of the presidency of Mr. Daniels, 1899 to 1909,—I say ten years, as all the arrangements for the whole of *this* season, except the engagement of four of the five soloists for the *Redemption*, had been made before he died,—during the ten years the gain has been \$4,443.47, or a difference between the two tens of \$10,976.72.

"During these last ten years the Society has added out of its profits to the Permanent Fund \$5,300, and to the Building Fund, \$1,000, and has allowed the Trustees of the Permanent Fund to add its *entire* accruing interest for five (5) of the years, one-half of it for one more year, and one-third of it for one more.

"The Permanent Fund began with the profit of \$2,000 from the festival of 1865, and now at the end of forty-four (44) years, amounts to \$60,132, having increased this last year \$9,809.91. This increase comes from the legacy of \$100 left by Miss Frances A. Wilder, who was a member of the chorus from 1888 to 1898; from the Handel and Haydn Society, \$500; from the accrued interest and from the increase in the value of the investments. If we add the \$1,000 left in the will of Mr. Daniels, to be received soon, and the \$1,000 left by Mr. Lang, it will make the Permanent Fund \$62,312.

"The report of the Trustees of the Building Fund shows that this fund a year ago was \$16,159.56, and is now \$18,383.68; that is, during the year it has increased \$2,224.12. If we add the bequest of \$1,000 left by Mr. Daniels, it makes the Building Fund \$19,383.68. This year no suggestion was made to have a Building Fund concert.

"The history of the Society for its first seventy-five years (1815-90) was published in 1893. As the full century of its existence will end in 1915 (the proposed date of a revived, sanctified, and glorified Boston,) it seems best to wait till that time before an effort is made to continue the writing of the history.

"During the years 1899 to 1904 (five years) we had our regular rehearsals in nine different halls; viz, Bumstead Hall, Parker Memorial, Chickering, Copley, Huntington Chambers, Paine Memorial, Jordan, Potter, and Dudley Street Opera House. For the last five years we have occupied Chickering Hall.

"I have reserved the sad events of the year, so that we could lay aside all thoughts of business, and consider only our bereavements.

"The one who has stood in this place for nine successive years is not here. For the second time in the ninety-four years of the existence of the Handel and Haydn Society we mourn the loss of a president who died in office. August 25, 1886, Mr. Charles C. Perkins, who had served the Society for twelve years, and was at the beginning of his thirteenth year of such service (a longer time than that of any other of the twenty-six presidents), was accidentally killed. In his honor a service was held October 25, 1886.

"Mr. George F. Daniels signed the By-Laws January 24, 1874. He was one of the eight directors for 1883-4-5; 1887-8-9; 1890-1-2. He was Librarian 1893-4-5-6, and was elected Vice-President May, 1897. This office, in the following June, at the time of the resignation of the President, Secretary, and Treasurer, he resigned. May, 1899, he was elected President, and for nine full years held the office, and was serving the tenth when he was suddenly taken from us. Wednesday evening, November 26, he was at the theatre. Thanksgiving Day he had a slight chill. Friday he went to his office, but in an hour or two had to return to his home in Brookline. Saturday and Sunday he was not supposed to be dangerously sick. At no time was he a great sufferer; but at last, Monday, suddenly, peacefully, before any of his family could be summoned, as the sun went down, he went to sleep, 'as one who wraps the drapery of his couch about him and lies down to pleasant dreams.' The funeral in Mt. Auburn Chapel on Thursday, December 4, was attended by a great concourse of his friends, including very many members of the Handel and Haydn Society. In accordance with a vote of the board a service in memory of Mr. Daniels was held in Chickering Hall, Sunday evening, December 27.

"In the absence on account of illness of Vice-President Long, the Secretary had charge of the exercises. The order of exercises was as follows:

1. Dead March from *Saul* *Handel*
'Choral' *Mendelssohn*
FESTIVAL ORCHESTRA, Mr. Mollenhauer, Conductor
2. Introductory Remarks by the Secretary.

3. Resolutions presented by M. G. Daniell, Treasurer.
4. Reading of Letters from Vice-President F. E. Long and Mr. Arthur Foote.
5. 'Happy and blest are they who have endured' *Mendelssohn*
BY THE CHORUS
6. Address by Mr. Elihu G. Loomis, one of the Trustees of the Building Fund.
7. Address by Mr. Chas. W. Stone, former Secretary of the Society.
8. Address by Mr. B. J. Lang, for thirty-six years Organist and Accompanist of the Handel and Haydn Society.
9. Solo, 'O rest in the Lord, wait patiently for Him' *Mendelssohn*
MISS BERTHA J. CARLSON
(Member of the chorus)
10. Address by Mr. A. Parker Browne, for eleven years Secretary of the Handel and Haydn Society; for one, Vice-President; and for nine, President.
11. Adoption of the Resolutions presented by Mr. Daniell.
12. Andante from String Quartet, Opus 11 *Tschaikowsky*

"Dr. J. Baxter Upham served as President for ten years. Charles C. Perkins, twelve. Except these two, of the twenty-six presidents the Society has had in ninety-four years, Mr. Daniels served as President longer than any other.

"In a letter read at the service is the following:

"The Handel and Haydn Society has had many excellent and valuable Presidents, and Mr. Daniels will take rank with the best of them. I suppose it is true that he gave his life for the various large interests intrusted to his care, and the Handel and Haydn Society was not the least of them."

"These are the words of Mr. Eugene B. Hagar, who joined the Society January 25, 1875, loved it, and served it faithfully and earnestly as Director three years, as Secretary (1883 to 1890) seven years, as Vice-President eight more, was elected President May, 1887, but unfortunately for the Society, in the following June, resigned with three others of the five chief officers.

"Mr. Daniels loved the Handel and Haydn Society. He worked for it. He was a straightforward, persistent man, had opinions of his own, and was able and willing to state them, and yet he was open to reason, glad to hear the opposite side, ready

to yield his own view, and work with all his might to carry out the will of the majority. During the almost ten years that your Vice-President and Secretary have worked with him as President not a hasty or ill-tempered word can I recall. His persistency has been shown to you all in his work for his pet project,—the Building Fund.

“Back in the 90’s when he was one of the Directors this was on his mind. Almost, if not quite, alone in 1901 he started, and what he has done, you know. I do not believe any other man would have begun the task or persisted so firmly, so earnestly, and so successfully, as he. He showed his zeal by giving to the fund \$300, while he lived, and has left a bequest for this fund of \$1,000, in addition to a bequest of \$1,000 to the Permanent Fund.

“In the winter of 1901, led by Mr. Daniels, the Society voted to give him authority to petition the Legislature to pass an act giving the Society the right to hold real estate to a value not exceeding \$200,000, and personal estate to a value not exceeding \$200,000.

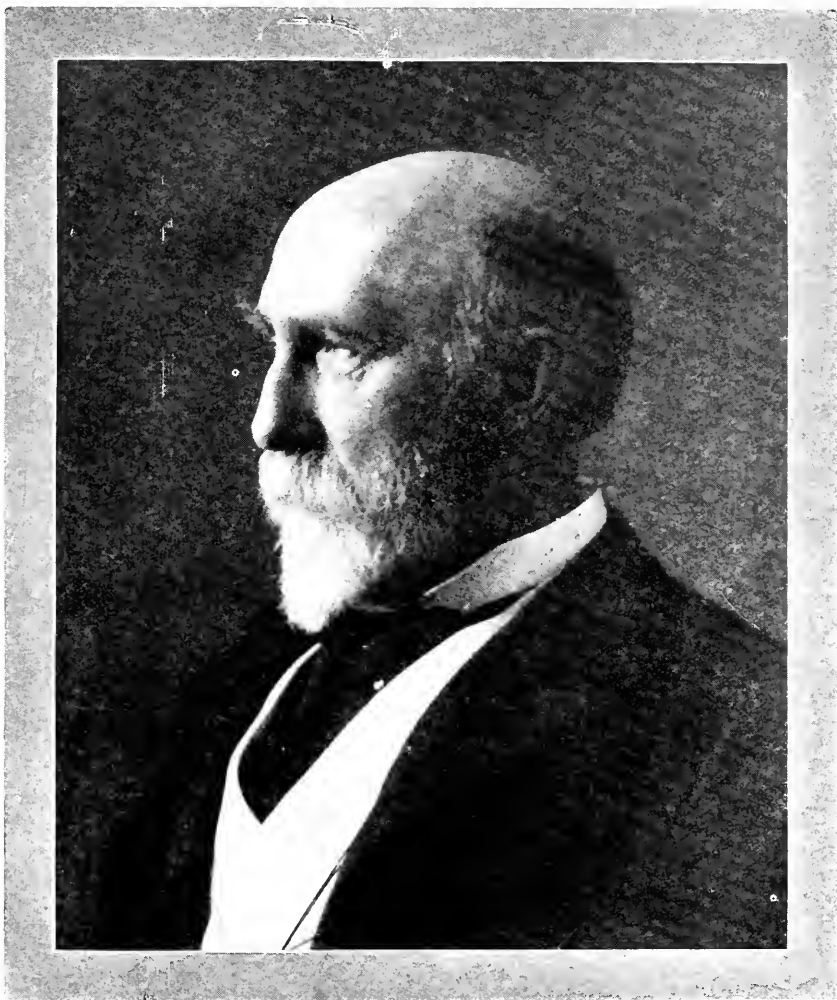
“In accordance with this vote Mr. Daniels succeeded in having the Legislature of 1902 pass such an act. Thus began the work of securing the Building Fund.

“In May, 1902, there was passed over to the Trustees of the Building Fund \$2,555.03, the proceeds of two concerts, November 10 and 11, 1901, and the gifts from friends. And now, including the \$1,000 bequeathed by Mr. Daniels, it has risen to \$19,383.68, increasing at the rate of over \$2,000 a year.

“The Permanent Fund began in 1865 with \$2,000, and in 1873, eight years later, amounted to \$8,705.36. While the Building Fund, as you have seen, in eight years has gone from \$2,555.03 to \$19,383.68.

“I have mentioned these statistics and the comparisons that you may fully appreciate the great loss the Society has suffered in the death of Mr. Daniels. The results have been brought about by careful management united with strict economy.

“Again on Monday, April 5, the musical world was startled by the death of Mr. B. J. Lang. On the Wednesday night before his death he attended the opera, and Sunday, at 9 in the evening, he died, sick almost exactly the same number of days as Mr. Daniels. Following J. C. D. Parker, Mr. Lang was Organist and Pianist for the Handel and Haydn Society from October 1, 1859, to 1895, thirty-six years. During this time, though called upon suddenly in the illness of Mr. Zerrahn and on other occasions, he had acted as conductor with most remarkable success. For the two years 1895-6 and 1896-7 he was conductor of the Society. No man has been more closely identified with the musical interests of



B. J. LANG

Born Salem, Mass., December 28, 1837.
Died Boston, Mass., April 3, 1909.
Organist of Society, October 1, 1859 to
1896.
Conductor of Society, July 1, 1896 to 1898.

Boston than Mr. Lang; no man has done more for the upbuilding of musical societies than he. At the age of nine he was a wonderful pianist, and was all his life an organist of remarkable skill. He built up the Cecilia and the Apollo clubs, and until quite recently was their conductor. In 1865 (June 17) he was identified with the memorial service for President Lincoln, and for this reason (among others) he was selected to conduct the musical part of the one hundredth anniversary of the birth of Abraham Lincoln, held February 12, 1909, in Symphony Hall. This was his last public appearance. At the service in memory of President Daniels Mr. Lang was one of the speakers. Who then thought that in four months he, too, would go from us in almost exactly the same way! He gave his life to the Handel and Haydn, the Apollo, the Cecilia Societies, and in his will he left to each of these three \$1,000. Though greatly disappointed that he was not continued as conductor of the Handel and Haydn Society, his large-heartedness is shown by his leaving in his will \$1,000 to the Society; and in doing this, of the three societies to each of which he left \$1,000, he names the Handel and Haydn *first*."

NINETY-FIFTH SEASON

MAY 24, 1909 TO MAY 23, 1910

Owing to the vacancy in the office of President and the illness of the Vice-President, the senior director, William N. Eustis served as Chairman of the meeting.

The report of Trustees of the Permanent Fund included bequests of \$1,000 each from the estates of George F. Daniels and B. J. Lang.

After listening to the address by the Secretary and transacting routine business, the meeting voted to proceed to the election of officers.

Since the death of President Daniels the duties of both President and Secretary had been performed by Mr. Bradbury, and on motion of Courtenay Guild, who had been appointed chairman of the committee to receive and count ballots, he was authorized by unanimous vote to cast one ballot for William F. Bradbury, who was declared elected and took the chair as President.

The meeting elected these officers:

President, WILLIAM F. BRADBURY

Vice President, FREDERICK E. LONG

Secretary, LESLIE K. STORRS

Treasurer, M. GRANT DANIELL

Librarian, FRANK M. LEAVITT

Directors, EDWARD W. BANCROFT, JOHN C. BRODHEAD, GEORGE M. BROOKS, CHARLES A. CALL, ROBERT ENTWISTLE, WILLIAM N. EUSTIS, SAMUEL L. HILLS, HERBERT F. ODELL.

The customary banquet of the members of the old and new Boards of Government was served at Young's Hotel with Messrs. Mollenhauer, Tucker and E. P. Boynton as guests.

The first meeting of the new board was held at the residence of the Secretary, 45 Aldsworth Street, Jamaica Plain, Saturday evening, June 19. The President, Vice President, and Secretary, were made the Executive Committee with full power to arrange details of concerts of the season. The Conductor and the Organist were re-elected at salaries of \$1,200 and \$350.

The Messiah and *Paradise Lost* by Bossi were chosen as works to be given in the coming season. At a later meeting *Stabat Mater* by Rossini, and *Gallia* by Gounod were chosen for performance on February 13, but this vote was rescinded at a

meeting held October 3, and *The Golden Legend* by Arthur Sullivan was substituted for the works first chosen for the February concert.

The Board on October 10, 1909, voted to accept an invitation to participate in the "Boston 1915" exposition in the Old Art Museum from November 1 to 27. The New Art Museum had recently been opened, and the older building in Copley Square was soon to be demolished to make room for the Copley-Plaza Hotel.

The organizers of "Boston 1915" planned for an exhibition displaying the work of the educational and artistic organizations of Boston. It was hoped that it might lead to greater interest in civic affairs, so that by 1915 Boston would have attained a great advance in good citizenship and good government. As 1915 would be the hundredth anniversary of this Society, it seemed proper that it should be represented in the exposition. Photographs of presidents and conductors of the Society, programs of its early concerts, charts showing the names of all presidents and conductors, and other interesting records were included in the exhibit furnished by this Society. Whether or not the exhibition accomplished anything worth while is a debatable question, for it attracted little attention and was soon forgotten.

On October 18, 1909, the Society suffered loss by the sudden death of its Treasurer, Moses Grant Daniell, a faithful friend and officer of the Society for many years. Resolutions of sympathy for his family and appreciation of his service to the Society were adopted and a tribute was paid to his memory in the Annual Address of President Bradbury. At the rehearsal following the passing away of Mr. Daniell, the chorus sang in memory of him "Happy and Blest Are They" from the oratorio *St. Paul*, and Miss Bertha Carlson, a member of the chorus, sang "Oh Rest in the Lord."

At a special meeting of the Society on November 1, 1909, Mr. George M. Brooks was unanimously elected Treasurer, and to fill the vacancy in the Board Mr. E. V. Grabill was unanimously elected a Director.

Carl Zerrahn, for 42 years Conductor of the Society died December 29, 1909 at the home of his son in Milton, Massachusetts. There was a large attendance of officers and members of the Society at the funeral on December 31 at the Church of the Holy Spirit. A floral harp was sent in the name of the Society and a record of Mr. Zerrahn's services to the Society was given in the Annual Address of the President.

There was a special meeting called May 10 as a caucus to nominate officers. This plan was followed for several years before

and after this time, but as it necessitated two meetings to do work that could easily be done in one, the custom was abandoned.

President Bradbury made a long address at the Annual Meeting reviewing this year of the life of the Society. From many pages of interesting matter the following paragraphs have been taken:

"During the season there have been twenty-six regular rehearsals and four extra rehearsals. Four concerts have been given: *The Messiah*, Sunday, December 19, and Monday, December 20; Sullivan's *Golden Legend*, Sunday, February 13; and Bossi's *Paradise Lost*, Easter Sunday, March 27; with an average attendance of three hundred and eighteen (318).

"At the Sunday *Messiah*, December 19, the soloists were: Mrs. Grace Bonner Williams, Soprano; Miss Violet Elliot, Alto; Mr. Edward Barrow, Tenor; and Mr. Frederic Martin, Bass. At the Monday concert, December 20, the soloists were: Miss Josephine Knight, Soprano; Miss Violet Elliot, Alto; Mr. Edward Barrow, Tenor; and Mr. Willard Flint, Bass. Of the six different soloists, three were Boston singers, Mrs. Williams, Miss Knight and Mr. Flint; the other three were from New York.

"Of the singers, Mrs. Williams rendered her solos with a beautiful voice and most excellent taste; Miss Knight, who sang for the first time for the Society, proved to be an artist of the first quality. She knew exactly what she wanted to do,—and did it, singing during the whole evening without looking at the book. Messrs. Martin and Flint were both excellent.

"Of the chorus the *Boston Advertiser* says: 'Mr. Mollenhauer's excellent leadership causes the chorus steadily to grow in power and in perfection of ensemble. When we compare this body of singers with what they were a half-dozen years ago, the contrast is a strong one. We have no doubt that, thanks to the Handel and Haydn Society, Boston now leads all other American cities in oratorio.'

"That *The Messiah* concerts went off so brilliantly is most remarkable, when one considers that for both concerts there were only two and a half rehearsals.

"At the second *Messiah* in 1908 there were 55 less than at the first, while this year there were only 34 less. In spite of the less number for the Monday concert, one critic says of this concert:

"It is impossible to pass over the performance without reference to the magnificent work of the chorus under the driving enthusiasm of Mr. Mollenhauer. Their fire was well matched by their technique. . . . The roulades were excellent, and the way in which all divisions of the choristers maintained the purity of the vowel sounds in sustained work was remarkable.'

"Sullivan's *Golden Legend* was given for the first time by the Society Sunday evening, February 13. The soloists were: Mrs. Kileski Bradbury, Soprano; Miss Adelaide Griggs, Alto; Mr. Lambert Murphy, Tenor; Mr. Gwilym Miles and Mr. Henry Parmelee, Basses. All these were very satisfactory. Mr. Murphy, who sang for the Society for the first time, made a most excellent impression.

"It was a keen delight to have the Handel and Haydn Society leave their high oratorio pedestal last night and for a time disport in the lighter domain of cantata. Not but what the *Golden Legend* deals with religion, but it has also the element of human love and passion, and it has some of the pleasant homophonic touches that are denied to classical oratorio.

"But every part of the choral work demands hearty praise. Here there are no "ifs" or "buts," the chorus work was the chief feature of the evening. The male chorus especially was commendable throughout, the Pilgrim songs being majestic and steady, even in the most difficult parts. The end of Part III, "The Night is calm and cloudless," was given with splendid effect and won the chief applause of the evening; but here Mrs. Kileski-Bradbury deserves some of the credit.—*Advertiser*.

"*Transcript*, February 14, 1910: '*The Golden Legend*. As it was heard in Symphony Hall last night the flowery cantata became a study in several matters—in the persistence of a literary tradition; in the kind of music written for the Leeds festival; in the range of expression that has been achieved by the Handel and Haydn Society, and chiefly, again in the powers of Mr. Mollenhauer as a choral conductor. He had less than usual to work with last night, and yet he seemed at times to be doing more and doing it better with Sullivan's rhetorical choruses than even in the jublations of oratorio. Mr. Mollenhauer sees italics where ordinary eyes see only fine print, and he turns the italics into capitals and the fine print into italics. The notable instance of this last night was the orchestral epilogue to conclude the first part of the cantata. The chorus had ceased; it was a moment when we expect measures to fill a decent interval before the singers resume their seats, when, behold, from an orchestra which had hardly hinted such capacities Mr. Mollenhauer is drawing a sustained diminuendo which refines sound to a whisper, whisper to a hush, and a hush to that most shadowy shred of note which is most like the prevailing hum of the woods—an audible stillness, if such a thing can be imagined.'

"At the concert March 27, for the first time in this country, Bossi's *Paradise Lost* was given. The soloists were: Mme. Jeanne Jomelli, Soprano; Mme. Alice Lakin, Alto; Mr. Stephen Town-

send, Baritone; Messrs. Sidney Biden and Willard Flint, Basses.

"In summing up the first performance in Boston of Bossi's *Paradise Lost*, L. C. Elson says:

"It was a great undertaking for the old Society to bring out such a difficult work. It would be saying too much to assert that it was perfect, but it was surprisingly good for a first performance.

"Mr. Mollenhauer is to be praised highly for what he has accomplished, both with orchestra and chorus. Few but musicians can appreciate what a herculean task it was, for the new work bristles with difficulties, and these are of a kind to which the Handel and Haydn chorus is not accustomed. That they made their first entrance into a new field so successfully is sufficient honor for them and their conductor.

"We can sum up by saying that, on a first hearing, recognizing all the contrapuntal imitations and strong orchestral tone-coloring, we do not enjoy Bossi's *Paradise Lost*."

"Philip Hale says: 'On the whole, this *Paradise Lost* is a disappointment. The greater part of the music is too evidently contrived, manufactured, and the composer is seen cudgelling his brains.

"The performance, in view of the difficulties, was excellent. The chorus sang accurately, vigorously, and with an imposing volume of tone when the occasion demanded, and as a rule it observed the indications for nuances. The orchestra was for most part adequate. The solo singers, who had an unusually thankless task, sang intelligently and with a fervor worthy of more poetic or dramatic music."

"The performance of *Paradise Lost* marks a distinct advance in the work of the Handel and Haydn Society, splendid as this work has been in recent years under Mr. Mollenhauer's direction. It was creditable to introduce the work; it was doubly creditable to give so artistic a performance."—*Boston Journal*.

"The number of the chorus at the close of the season was 436: Sopranos, 139; Altos, 117; Tenors, 88; Basses, 92.

"To Mr. Leavitt, who is to leave us for a distant city, for the work he has done the heartiest thanks are due. The road for the new Librarian has been well paved and his task greatly lessened, and yet he'll have to be wide awake, ever on the alert, to keep up the fine work of the Librarian we are losing.

"As always in the past, so this year also the Manager of the Festival Orchestra, Mr. George W. Stewart, has rendered most valuable assistance in the work of the Society, not only in giving most excellent advice in the selection of soloists, but in lending to the Society orchestra parts from his valuable musical library just when they were needed. Considering the great expense for

the orchestra at the *Paradise Lost* concert, he generously offered to deduct his commission of \$48.10, but while appreciating his generosity to the Society the Board declined to allow him to do so.

"Adding to the direct cost of each concert one-quarter of the season's general expenses minus the season's receipts, excluding also the money spent for additions to the Library and for Boston-'1915,' we have for the

First <i>Messiah</i> , a profit of.....	\$816.09
Second <i>Messiah</i> a loss of.....	175.85
<i>Golden Legend</i> a loss of.....	963.80
<i>Paradise Lost</i> a loss of.....	1,219.88

"The direct cost of the *Paradise Lost* concert was \$2,812.03. If now, exclusive of the money spent for books and Boston-'1915,' we divide equally among the four concerts one-quarter of the season's expenses (\$765.35), it makes the concert cost \$3,577.38. To this add the cost of the books, and we have \$4,139.27 spent for this concert. If it must have an orchestra of 70 with five rehearsals, even the prologue is not likely ever to be given again. That we gave two new works this year was not a wise thing to do. This and the opening of the new Grand Opera House accounted for the lessening of our income.

"Perhaps, in view of the Grand Opera and the experience of last year, we ought to vote as the Board did on October 8, 1828:

"Voted, That this Society dispense with performing before the public this season so far as it relates to the sale of season tickets, and that their performances be and are intended to be for the improvement of the members and the amusement of their friends.

JOSEPH LEWIS, *Secretary*.'

"But the Easter Concert was a brilliant performance. The pity of it was that such soloists as Mesdames Jomelli and Lakin had no chance to earn their money or show what they could do—for which they themselves were, if possible, more disappointed than the audience. Mme. Lakin, Townsend, and Flint appeared only in the first half of the concert.

"Why the part of Satan is set for a Baritone and not for a Tenor, or why, when its lowest note is a C, and almost all the notes are above the staff and it runs up to G above the tenor staff it is written on or rather mostly above the bass staff and not in the tenor staff is more than I can tell. Very few Baritones could succeed as well as Mr. Townsend did.

"The Permanent Fund a year ago was \$60,132. Now it is \$61,446.25. The Building Fund a year ago was \$18,433.68. Now it is \$21,353.86.

"My duty would be far from complete unless I called to your mind the many and serious losses of our society at the hands of the ruthless destroyer.

"The first to pass on was our long-time Treasurer. Moses Grant Daniell joined the Handel and Haydn Society November 1, 1863; was one of the Directors in 1874-75-76, and 1878-79-80. On the death of Geo. W. Palmer, which occurred November 23, 1881, Mr. Daniell, at a special meeting December 9, 1881, was elected Treasurer. To this office he was elected twenty-eight times. He served as Director 6 years and as Treasurer 27 years, or 33 years he was in the Board of Government. Thus Mr. Daniell was Treasurer longer than any other one, and on the Board of Government 33 years. He rarely missed a meeting of the Handel and Haydn Society during his membership of 46 years, except during the two years, 1897-98 and 1898-99.

"Mr. Daniell was born September 9, 1836, in Boston; was graduated from Harvard College in 1863. For three years he was a master in the Everett Grammar School of Dorchester. Then for 17 years he was a teacher in the Roxbury Latin School, one of the best preparatory schools in this country. In 1884 he became one of the principals of the Chauncy Hall School, where he remained twelve years. Then to the end of the week, October 16, 1909, he was in the Editorial Department of Ginn & Co. From a tribute to Mr. Daniell, written by Mr. William C. Collar, his associate for seventeen years in the Roxbury Latin School, I copy the following extracts:

"When Mr. Daniell was a lad of perhaps ten years his parents removed from Boston to Wellesley Hills and lived there on a farm through his youth and early manhood. It was his early desire to go to Harvard College, but in the straitened circumstances of the family it seemed almost an impossibility. There was only one way, and that was to work on until he had saved enough to pay his way wholly or in part through college. A large part of his preparation for college had to be done without instruction and in hours won from hard physical toil. Hence, it fell out that he did not enter college till he was twenty-three years old. Harvard College has probably never known a more punctual, conscientious, and doggedly persistent student than Mr. Daniell. During the seventeen years in the Roxbury Latin School he was never absent a day or an hour. In college he practised the most rigid economy—even walking between Cambridge and Wellesley Hills to and fro each week or oftener. Even so, in scholarship he climbed to the top of his class. As a teacher he showed the same qualities that marked him as a student, and the boys could hardly have had a better model of careful, thorough, exact scholarship. He was patient above most men; gentle, not assertive and given to com-

mand, he won obedience through the affection and respect which his character and attainments inspired.'

"Carl Zerrahn was elected conductor of the Handel and Haydn Chorus September 5, 1854. He had been 'the first flute player of the Germanians, a good musician, a gentle man of refined tastes, full of zeal, and of commanding presence, as well as of persuasive manner.' As Conductor he remained until May, 1895, that is, for forty-one successive years. He was again Conductor for the year 1897-98, making in all forty-two years as Conductor of the Handel and Haydn Society. During these forty-two years Mr. Zerrahn had become known not only in the United States, but abroad, as one of the finest conductors of music.

"Mr. Zerrahn was born in Malchow in the grand duchy of Mecklenberg-Schwerin, July 28, 1826, and began the study of music in his twelfth year. In 1848 he came to this country as a member of the 'Germania Musical Society.' In 1898 he returned to his native land, but after a few years came back and spent his last years in Milton with his son.

"'Not Boston alone, but the whole country, may well place a laurel wreath at the bier of Carl Zerrahn. He was the great untiring apostle of good music at a time when to most of the United States appreciation for and knowledge of art were scarcely born. From ocean to ocean he actively spread his gospel with orchestral and choral aids, making his name familiar to every musical household and known in every capital in the world. The story of his services to Boston would fill a volume, and it will probably some day be written. In every phase of unusual activity his influence for good was felt. His forty-two years as Conductor of the Handel and Haydn Society, fruitful in results under his magnetic leadership endeared him to Bostonians as few other adopted sons have been. Sturdiest of the musical pioneers, staunchest of the old guard, Carl Zerrahn will long be remembered with gratitude and affection.'—*Boston Post*.

"Mr. Zerrahn was a tower of strength to his chorus. In his day it frequently happened that the Chorus at a concert, or a part of it, came near being wrecked and were saved from dire disaster by Mr. Zerrahn's magnetic presence, steady beat, and strong voice as he sang his part and brought them back to their work. Many a time he sang the part into the ear of young and stage-struck soloists and saved them from total wreck. He had a habit at rehearsals of singing the first half dozen bars of the leading part as soon as he named the page, never waiting to get the pitch from the pianist. Once only did I discover that he was a hair off the pitch."

NINETY-SIXTH SEASON

MAY 23, 1910 TO MAY 22, 1911

President Bradbury presided at the Annual Meeting, May 23, 1910 in Chickering Hall.

The officers elected by the meeting were:

President, WILLIAM F. BRADBURY
Vice-President, FREDERICK E. LONG
Secretary, LESLIE K. STORRS
Treasurer, GEORGE M. BROOKS
Librarian, JOHN C. BRODHEAD

Directors, EDWARD W. BANCROFT, CHARLES A. CALL, ROBERT ENTWISTLE, ETHELBERT V. GRABILL, SAMUEL L. HILLS, JOSHUA Q. LITCHFIELD, HERBERT F. ODELL, EUGENE D. RUSSELL.

The Board of Government at its meeting and dinner at Young's Hotel June 8 voted to accept an invitation for the Society to furnish music in the Harvard Stadium July 4, 1910, at the exercises of the National Education Association.

The exercises began at 2.30 P.M. Addresses were made by The President of the United States, William H. Taft, and by Eben S. Draper, Governor of Massachusetts; John F. Fitzgerald, Mayor of Boston; A. Lawrence Lowell, President of Harvard University; Governor Kitchen of North Carolina; David Starr Jordan, President of Leland Stanford University, and others.

A number of singers of the Apollo Club and of The Cecilia Society joined with our members to form the chorus. A band conducted by Mr. Mollenhauer assisted, and among the numbers sung were "America," "To Thee O Country" and "Unfold Ye Portals".

On June 14 the Board named the President, Vice-President and Secretary as the Executive Committee. They re-elected the Conductor and the Organist at salaries of \$1,200 and \$350 respectively, and chose the works for the coming season.

At this meeting Frank M. Leavitt, Henry Lowell Mason, and Allen A. Brown were elected Honorary Members of the Society. Mr. Leavitt was about to leave Boston to take a position in a Western city after serving several years with great efficiency as Librarian of the Society. Mr. Mason was President of the Mason and Hamlin Piano Company and a grandson of Lowell Mason. Mr. Brown had been active in the musical societies of Boston for



ALLAN A. BROWN

Elected an Honorary Member
June 14, 1910, because of his
long and intimate connection
with Boston's musical growth.

many years and gave a valuable musical library to the Public Library of the City of Boston.

The Society lost by death its Secretary and its Vice-President during this year. The death of Mr. Long came in April, after the concerts and rehearsals of the season had ended. Mr. Storrs, the Secretary, died February 1, and after the rehearsal of February 19 memorial exercises were held in Chickering Hall. President Bradbury and Mr. Grabill spoke of the fine qualities of Mr. Storrs and Reverend Charles F. Dole, his friend and pastor, spoke of his life and his work. The Chorus sang "Blessed are the men who fear Him" from *Elijah*. Mrs. Edgar S. Potter sang "Oh Rest in the Lord" from the same oratorio. Resolutions of regret were passed at this time, and tributes to the memory of the Secretary and the Vice-President were paid in the President's Address at the Annual Meeting.

Interesting details of the work of the year are found in the President's Address from which the following paragraphs are taken:

"Fellow Members of the Handel and Haydn Society:

"During this ninety-sixth season of the Handel and Haydn Society there have been twenty-eight regular rehearsals and one extra rehearsal, with an average attendance of two hundred and seventy-nine (279). Four concerts have been given: *Messiah*, Sunday, December 18, and Monday, December 19, Verdi's *Mazzoni Requiem*, Sunday, February 12, and Haydn's *Creation*, Easter Sunday, April 16, with an average attendance of three hundred and fifteen (315). That the members of the chorus knew their duty is shown from the fact that the Monday *Messiah* attendance was only twenty-one less than the Sunday—while in 1908 it was fifty-five less, in 1909 thirty-four less—a great improvement.

"At the Sunday *Messiah*, the soloists were Miss Florence Hinkle, Soprano; Miss Nora Burns, Alto; Mr. Humbird Duffey, Tenor; and Mr. Clifford Cairns, Bass. At the Monday *Messiah*, Miss Caroline Hudson, Soprano; Miss Pearl Benedict, Alto; Mr. Reed Miller, Tenor; and Mr. Frederic Martin, Bass. Of the eight only one, Miss Burns, was a Boston singer, while the other seven were from New York. Miss Hinkle has a voice of the finest quality and sang with clear enunciation and much power. Miss Burns' voice is also of excellent quality—deep and full. At the Monday concert the two men, Mr. Miller and Mr. Martin, carried off the honors.

"Mr. Martin comes nearer that glorious singer, Myron W. Whitney, than any other known to a Boston audience, and Mr. Miller did so well that he was immediately engaged, as well as Mr. Martin, for the *Creation*. The trumpet solo of Mr. A. S. Wonson,

of the Boston Festival Orchestra, was a 'gem of purest ray serene.' As to Mr. Mollenhauer if we say all that we think it would make him proud. He was not one whit behind any of his previous work. The chorus too never did better work. It was a delight to hear the strong, solid tones. For the preparation for this splendid success only one entire rehearsal, with less than one-half of two others, before the orchestral rehearsal, were given. The first eight rehearsals of the season and more than half of two others were given to Verdi, and after the Christmas oratorios seven more piano rehearsals and an extra orchestral rehearsal at 5 P.M. Saturday afternoon; that is, seventeen rehearsals before the Sunday orchestral rehearsal. The result at the Verdi concert proved the good judgment of Mr. Mollenhauer. After all this preparation, on Sunday, February 12, Verdi's *Requiem*—which was last given by the Society February 1908—was given with Mme. Alma Gluck, Soprano; Mme. Schumann-Heink, Mezzo-Soprano; Mr. George Hamlin, Tenor; and Mr. Clifford Cairns, Bass; an orchestra of sixty-nine (69), and a chorus of three hundred forty-four (344). It was a magnificent performance on the part of all. The chorus outdid itself, and Mr. Mollenhauer covered himself with glory.

"Now the season was left free for the *Creation*, which had not been given by the Society for six years.

"This work was performed April 16, with Mrs. Grace Bonner Williams, Soprano, Mr. Reed Miller, Tenor, Mr. Frederic Martin, Bass, an orchestra of fifty-six (56), and a chorus of two hundred eighty-eight (288). The soloists were each specially suited to the part. A better trio could not anywhere be found for this work.

"Miss Lillian Morse Balcom of the chorus completed the solo quartet in the last number.

"From a New York City paper we quote the following:

"'Boston, April 24—The performance of Haydn's *Creation* by the Handel and Haydn Society on the 16th was attended by a large audience, and the fine performance justified the applause which it received. Mrs. Grace Bonner Williams, the soprano soloist, sang her music with the utmost purity of style, and her voice has gained since her last appearance here. Reed Miller gave manly and straightforward interpretation of his lines. Mr. Frederic Martin, the basso of the occasion, sang with fine vocal mastery and, when the occasion admitted, dramatic or humorous effect. Thus, the crawling worm that reached its goal when it had descended to a low D, to the delight of the audience. The music of this oratorio is in many places out-worn to modern ears, though the portrayal of Chaos is still an astonishing thing, and the C Major chord announcing the advent of light is thrilling today. Many

of the soprano passages have fresh beauty. There is real force and vitality in much of the music for the male voices. But the music of this oratorio must be well sung, and the demands which it makes upon the singers are by no means of the slightest. The soloists were unusually efficient. Mr. Mollenhauer led an admirable choral performance. In fact, he has developed and maintained a remarkably high standard in this respect since he became the leader of this society in 1899. It is now to be expected, whatever the work chosen for production, that the chorus singing of the Handel and Haydn Society will be of the most admirable quality.'

"The number of the chorus at the close of the season is four hundred thirty (430): Sopranos, 137; Altos, 108; Tenors, 84; Bass 101.

"At the first *Messiah* only 176 out of 2393 seats were not taken, and 187 admission tickets were sold. At the *Requiem* every seat was taken and 53 admissions sold. At the *Creation* only seven were not taken.

"The Verdi concert was a very expensive one. The four soloists were paid \$2025, and an orchestra of sixty-nine (69) cost us \$738.50, plus a bill for the stage extension at Chickering Hall for the Saturday extra rehearsal of \$12, or in all, \$750.50.

"The year has brought to us more sadness. Mr. George C. Wiswell was a very modest man, but of the best type. He had an excellent bass voice, always a most valuable member, regular in attendance up to his last illness, rarely absent from any performance. He was one of the charter members of the Apollo Club, and Nov. 9, 1908 at a public performance in Jordan Hall of the Apollo Club was presented with a silver loving cup, with words of high praise from its President, Mr. Courtenay Guild. He joined the Society November 10, 1864, and died January 16, 1911.

"Mr. Frederick E. Long joined April 20, 1878. He served as a director 1896-7, for one year, and then in 1897 was elected librarian. In 1898 he was elected Vice-President. This office he held until his death, April 26 of this year. Thus he was a member of the Board of Government for fifteen consecutive years, of which thirteen were as Vice-President. He was a firm friend of the Society, regular in his attendance on all occasions until his health began to fail. He was a clear-headed, wise adviser in business matters, and in the selection of solo singers.

"I have left till the last the great loss of our Secretary, who died February 1, 1911.

"During the ninety-six years of the existence of the Handel and Haydn Society there have been sixteen secretaries, serving on an average six years each. During the first twenty-five no one holding office died. During the last seventy-one years, two

Presidents and three Treasurers have died in office, but no Secretary till this year, when we have lost one of the best of all the sixteen. Mr. Storrs was a self-educated man. Though he had a good position in business, he was not satisfied but longed for a different life. By dint of private study, and in the Y. M. C. A., four years after his marriage he passed the examination and was admitted to the bar. January 27, 1901 he signed the By-Laws of the Handel and Haydn Society. May 25, 1903, or only two years after he joined, he was elected a director, serving for the next three years. In 1907, or as soon as the By-Laws permitted, he was again elected a director. In May 1909 he was elected Secretary. Thus at the time of his death he had served us as an officer nearly six years. No man was ever better qualified for the position. Genial, courteous, a good judge in musical matters, deliberate, always ready with good advice, never determined to have his own way, always open to consider the arguments for the other side of any question, clear and logical in all his statements. His view was, as a rule, the wisest, and usually prevailed. Every one who knew him not only respected him but loved him.

"During the first year of my secretaryship our rehearsals were in Bumstead Hall. September 23 to October 4, 1900, inclusive, they were in Copley Hall. October 28, 1900 to February 3, 1901, inclusive, in Parker Memorial Hall. February 10 to March 31, 1901, inclusive, in Chickering Hall. September 15 to September 22, 1901 (two Sundays) again in Copley Hall; September 29 to November 3, 1901, inclusive, in Huntington Chambers. November 26 to December 15, 1901, inclusive, in Paine Memorial Hall. December 29, 1901 to December 14, 1902, inclusive, in the Dudley Street Opera House. December 28, 1902 to April 10, 1903, inclusive, in Potter Hall. October 4, 1903 to April 1, 1904, inclusive, in Jordan Hall. September 25, 1904 to April 9, 1911, inclusive, in Chickering Hall. Nine different places.

"In 1904 we hired Chickering Hall, and a small room was fitted with shelves for the books we were likely to use, and more than one hundred boxes were stored here in the basement, where they still remain. That is, I have supervised the removal of the books four times, and the fitting with shelving for a library room three times—in Symphony Hall, in Jordan Hall, in Chickering Hall. Let me say here that in packing and moving the books from the sky-loft in the old Music Hall I owe Mr. Isaac W. Risdon a world of thanks. We were notified that the books must be removed by Monday. Mr. Risdon and I worked all day Sunday up to midnight. The boxes were ready, and I was there Monday morning with help and teams to move them. In fitting up the three library rooms, with a carpenter a part of the time in each case, I spent afternoons, holidays and Saturdays for many weeks.

"This will be the fifth time since I was elected your Secretary in 1899, that the books have been moved. In 1899 they were carried to Cambridge and put into the basement of 369 Harvard Street. In 1900 they were all moved to Symphony Hall, and a commodious library room was fitted up there, where they remained without charge for three years. Then the authorities at Symphony Hall proposed to charge us \$500 a year, and in 1903 the books were all moved to the New England Conservatory, and a small room was fitted up with shelves for scores we were likely to use, and the rest left in the basement in boxes. Again, when we secured Chickering Hall in the fall of 1904, the books were all moved to Chickering Hall, and for the third time the library room was fitted up there, and over a hundred boxes filled with books put in the basement, where they now are.

"Sometime in April, though the Handel and Haydn Society had a lease of five years—which expires October 1, 1914—Chickering Hall, where we have held our rehearsals for the last seven years, was sold. Due, I believe, to the wisdom of our late president, George F. Daniels, and his advisers, the lease had this clause in it:

"'It is understood that the Lessor has the right to cancel the within lease on October 1st of any year during its continuance, by giving three months' notice in writing and a payment of four hundred dollars (\$400), or at any time during the within lease by giving twelve months' notice in writing only.'

"Notice was given to the lessee May 8, 1911, and the \$400 forfeit has been paid.

"You will be interested to know that the Board has leased Potter Hall for one year at a rental of \$600, while we have been paying \$800 for Chickering Hall. But we cannot store *all* our books in Potter Hall. Such part of them as we are not likely to use in our concerts are to be stored at the home of our librarian.

"Your librarian has wisely had 115 boxes of superior structure made, so fixed as to allow easy removal of the books, and these boxes filled with books are to be stored in Potter Hall.

"Net profit from concerts of the year was \$1,366.34. Of this, we have paid as honorariums \$200 to our conductor and \$100 to our organist. Instead of putting the balance into either the Permanent Fund or the Building Fund, the Board of Government voted to put into a savings bank \$1,000, having in view the possible need of it at the centennial of the Society in 1915.

"The Permanent Fund a year ago was \$61,446.25. It is now \$63,814.73. The Building Fund a year ago was \$21,353.18 and is now \$23,743.56."

NINETY-SEVENTH SEASON

MAY 22, 1911 TO MAY 27, 1912

The Annual Meeting of May 22, 1911, was held in Aldwyck Hall, 200 Huntington Avenue, Boston. The reports of officers were read and approved and the usual routine was followed. As each Annual Meeting marks the close of a year of the life of the Society and the opening of a new year, the annual address of the President at each meeting gives a summary of the history of the Society for the year to that date.

Officers elected at this meeting were:

President, WILLIAM F. BRADBURY

Vice-President, EUGENE D. RUSSELL

Secretary, CHARLES A. CALL

Treasurer, GEORGE M. BROOKS

Librarian, JOHN C. BRODHEAD

Directors, EDWARD W. BANCROFT, EDWARD P. BOYNTON, ROBERT ENTWISTLE, WILLIAM N. EUSTIS, ETHELBERT V. GRABILL, GEORGE F. HATCH, JOSHUA Q. LITCHFIELD, DUANE WHITE.

The Directors at their first meeting voted that the Executive Committee should consist of President, Vice-President, Secretary, Treasurer, and Librarian. The Conductor and the Organist were re-elected at salaries of \$1,200 and \$350. Mr. Richard C. Humphreys, a trustee of the Permanent Fund, was elected an Honorary Member of the Society. The President appointed as usual four superintendents of the four vocal divisions of the chorus, and also appointed the Committee on Voices.

The matter of erecting a building for the Society received much attention from the officers at this time. A Building Committee had been appointed, of which Mr. E. P. Boynton was chairman, and at his request on November 5 the Board looked at several parcels of land near Symphony Hall. There was discussion of the advisability of buying land on St. Botolph Street, near the Arena, at \$2 per square foot.

The securing of a site for the new building seemed so desirable to members of the Board that a special meeting was held November 25 in the office of Messrs. Loomis and Patrick, Trustees of the Building Fund, the President being the third trustee ex-officio.

After listening to the suggestion of using a part or all of the Building Fund for the purchase of land, Messrs. Loomis and



FREDERICK E. LONG



THOMAS F. McAULIFFE



EMERSON P. KNIGHT



FRANK M. LEAVITT



WILLIAM N. EUSTIS



HOWARD T. WEEKS

Patrick stated that they would object to the use of any part of the Building Fund for this purpose until the fund was large enough to buy land, erect and maintain a building, or that in beginning the project the end should be in sight.

The Building Committee was then discharged with thanks for their services. Plans were then made for raising money for a Site Fund, to buy land upon which the new building should be erected. A large number of small subscriptions were secured in this way, but the Trustees of the Building Fund felt that this action discouraged people from making gifts to the Building Fund. Whatever the cause, it appears to be a fact that practically all increase in this fund from this date was from accumulation of income.

Officers were at this time preparing for the one hundredth anniversary of the birth of the Society, to be celebrated in 1915. A letter was written to Horatio W. Parker, Professor of Music at Yale University, inviting him to compose a work to be performed by the Society in April, 1915. The suggestion was that Professor Parker should compose a march, but the invitation resulted in the composition of *Morven and the Grail*, an oratorio, for the anniversary celebration of 1915.

Knowing that the 1915 celebration would probably require more money than would be available at that time from current income, the Board of Government for three years prior to 1915 laid aside a part of the income from the Permanent Fund in order to be provided with funds for a fitting observance of the anniversary.

On account of business engagements, the Secretary of the Society was obliged to change his residence to New York. His resignation of his office as Secretary was accepted with regret, and Mr. E. V. Grabill was elected Secretary Pro-tem at a Board meeting, February 4, 1912.

Portions of the Annual Address of President Bradbury are here quoted:

"At the beginning of this ninety-seventh season of the Handel and Haydn Society, as Chickering Hall where our rehearsal had been held for eight years had been sold, your directors secured Potter Hall for the year. It was not an ideal place, but much better than two or three of the nine halls in which we have held our rehearsals since September 1899. As there was no place in Potter Hall for a room for storage of our books, most of them were moved to the basement of the house occupied by our Librarian in Roslindale, where they will for the present remain.

"During the season there have been twenty-seven rehearsals with an average attendance of two hundred and sixty-four (264). Four concerts have been given: *Messiah*, Sunday, December 17,

and Monday, December 18, Bruch's *Arminius*, Sunday, February 11, and Mendelssohn's *St. Paul*, Sunday, April 7, with an average attendance of two hundred and seventy (270).

"At the Sunday *Messiah* the soloists were Miss Florence Hinkle, Soprano; Mrs. Pearl Benedict-Jones, Alto; Mr. Reed Miller, Tenor; Mr. Frederick Weld, Bass; at the Monday *Messiah*, Mrs. Marie Sundelius, Soprano; Miss Christine Miller, Alto; Mr. Reed Miller, Tenor; Mr. Arthur Middleton, Bass. Of these seven only Mrs. Sundelius was a Boston singer; Mr. Middleton came from Chicago, Miss Miller from Pittsburg, and the other four from New York. Of these Miss Hinkle and Mr. Miller carried off the honors; but the chorus were the prime favorites. The promptness of attack, the fortissimo and pianissimo, the security in intonation and time, the enunciation were admirable. And all this was brought about with only four rehearsals by our skillful conductor, Mr. Mollenhauer, with the aid of our accomplished accompanist, Mr. Tucker. At the Sunday *Messiah* the chorus numbered three hundred and twenty-nine (329) and the orchestra forty-five (45); at the Monday concert the chorus numbered two hundred and ninety-five (295) and the orchestra forty-two (42).

"The chorus attacked as one voice, and when wanted silence came at signal as sharply as darkness when a wire breaks. The enunciations of each chorus-singer were almost always marvelously as one. Syllable by syllable the vigorous, clear words of the text were borne by the sound rather than lost in it. The same is to be said of the soloists. The orchestra rendered the pastoral with a very even and tapering diminuendo.

"At the midwinter concert, February 11, was given Max-Bruch's *Arminius*, which was given with the composer as conductor May 4, 1883, and a second time February 7, 1898. As fourteen years had passed since it had been given by the Society, very few of the chorus had sung it, and it is a difficult work. Fifteen rehearsals were devoted to it, and these were none too many. The soloists were Mrs. Isabella Bouton, Soprano; Mr. H. Evan Williams (who sang the part in 1898), Tenor, and Mr. Marcus Kellerman, Bass. The chorus numbered three hundred and twenty-six (326) and the orchestra sixty-four (64).

"The *Advertiser* of February 12 has this to say: 'The concert last night was one of absorbing interest. The Society sang with splendid vigor. In the manner of tone-quality, diction, and intonation the work of the chorus was exceptionally good. From the beginning to the end of the concert the singers maintained a high standard of excellence. Especially brilliant was the singing of the chorus of the Romans. In this chorus the climaxes were con-

summed with striking and adequate power with no suggestion of forced or raucous tone. Throughout the oratorio the notes for the sopranos lie extremely and continuously high. This fact did not seem to trouble the sopranos in the chorus last night.'

"The remaining eight rehearsals were left for *St. Paul* which had not been given by the Society since February, 1899, or thirteen years before, and therefore was new to most of the chorus. The work was given Sunday, April 7, 1912, with Mrs. Grace Bonner Williams, Soprano; Miss Jennie F. W. Johnson, Alto; Mr. Franklin Riker, Tenor; Mr. Earl Cartwright, Bass; an orchestra of fifty-four (54), and a chorus of two hundred and eighty-eight (288). Of the soloists the honors were carried off by Mr. Cartwright and Mrs. Williams, both Boston singers; Mr. Riker was from New York, and Miss Johnson from Chicago.

"The following is from the *Boston Journal* of April 8: 'Miss Jennie Johnson, a new contralto from Chicago . . . has not only a good voice, but a ripe, artistic power that carried her admirably through the exacting solo, "But the Lord is mindful of His Own." Mrs. Grace Bonner Williams, the soprano soloist, sang in her usual smooth, flowing style. But the star of the occasion was Earl Cartwright, whose excellent voice and equally excellent manner of singing made him the best bass soloist the Society has offered in a long time. It has become the rule under Emil Mollenhauer that the choral singing shall be a feature of the Handel and Haydn performances, and last night was no exception. The chorus is so large that under a less skillful and magnetic conductor it would be unwieldy, but under Mr. Mollenhauer it is balanced nicely and it sings buoyantly and with marked expression.'

"Louis C. Elson in the *Advertiser*: 'The chorals were very broadly given and showed how thoroughly Mendelssohn had assimilated the spirit of Bach. Already at the beginning of the work, "To God on high," a high standard was attained and this was well maintained in the subsequent choruses, but of course the climax was reached in "Sleepers wake," which was grandly interpreted both by chorus and brasses. The "Turbæ", the voices of the multitude, were sung with appropriate intensity, and "Stone him to death" was especially dramatic. . . . The chorus "Arise, shine" and "O great is the Depth" were superbly sung.'

"The number of the chorus at the close of the season is four hundred and thirty-one (431); Sopranos, 134; Altos, 115; Tenors, 84; Bass, 98.

"For the examination of candidates the Voice Committee held six meetings, examining eighty-seven (87); twenty-six men (26), and sixty-one (61) women. Of these twenty-six (26) men only nine passed, while of the sixty-one (61) women forty-four (44)

passed, only one-third of the men but two-thirds of the women. Perhaps the committee can explain this disparity. Of these fifty-three (53) that passed only thirty-one (31) joined the chorus.

Mr. Brodhead has again shown his skill in the care of the library since of thirteen hundred and seventy-eight (1378) scores in circulation only five copies are missing, while two copies of *Creation* and one of *Messiah*, lost in former years, have been returned.

"During the year death has taken Capt. John S. Sawyer who joined December 29, 1860, or fifty-one years ago last December, and died February 15, 1912. He served on the Board of Directors from May, 1864 to May, 1867; from May, 1874 to May, 1877; from May, 1884 to May, 1887; from May, 1895 to May, 1897; or in all eleven years. He had for years been one of a quartet in various Boston churches. In 1862 he decided to raise a company for action in the Civil War. He had a recruiting station in Central Square, and by his enthusiasm very soon succeeded in his purpose. The company was assigned to the Sixth Massachusetts Infantry, Volunteers, and on September 6, 1862, he was commissioned captain, serving with credit until the regiment was mustered out of service.

"From his daughter (administratrix) May 4, was received for the Building Fund, \$200, 'in accordance with his expressed wish.'

"Mr. Richard C. Humphreys, who was elected a member of the Board of Trustees of the Permanent Fund, May 18, 1893, (in place of Oliver W. Peabody, resigned) died May 7, 1912, after a faithful service in the interests of the society for nineteen years. For years he had been the purchaser of more concert tickets than any other person. Last year and for many years before he bought nineteen season tickets amounting to \$137.

"I have spoken of the loss of the Society by death. But we have met with another loss which is to be greatly deplored, that of our Secretary, Mr. Charles A. Call. Late in January he was unexpectedly elected to a higher business position with an offer of a much larger salary. Mr. Call was an ideal secretary, gracious, courteous, wise, clear-headed, of excellent business ability, full of suggestions, and able to state succinctly his reasons. He has endeared himself to everyone who knew him.

"Since I became Secretary of the Society in 1899 the rehearsals have been held in nine different halls, and we have moved eleven times. Now we are to move for the twelfth time to Sleeper Hall in the Boston University building, Boylston Street. The books have been moved five times, and three different library rooms have been fitted up, and now we are to move a part of them to the warehouse of Worcester Brothers in Cambridge.

"Receipts from concerts for the year fell short of expenses by \$1,050.84, and this was made up by drawing \$2,000 from income of the Permanent Fund. Early in the year your Board of Directors entered zealously into formulating plans to raise money to secure a site. After careful consideration a plan proposed by your able vice-president was adopted. Members of the chorus and others were invited to contribute \$1 or \$5 to the Site Fund, with the promise that the names would be printed on the program of the Easter concert.

"The result has exceeded our fondest expectations. On the *St. Paul* program are printed the names of 496 contributors.

"The financial reports show that with a

Permanent Fund of.....	\$65,358.84
Building Fund of.....	27,600.87
Site Fund of.....	1,123.79
With a deposit in the Franklin Savings Bank of.....	1,020.00
And in the hands of the Treasurer.....	1,001.86

The Handel and Haydn Society has.....\$96,105.36

I may add a check for \$5.00 from H. G. Tucker for an
Organ Fund for the new building.....5.00

\$96,110.36

"In the *Boston American* of May 20, 1912, is the following: 'When the Symphony Orchestra occupied old Music Hall building there was a smaller hall known as Bumstead Hall, which was used by the Handel and Haydn for rehearsals. Since its destruction rehearsals have been held at Parker Memorial, Jordan Hall, Huntington Chambers, Chickering and Potter Halls, and even at the Dudley Street Opera House. The society rightly believes it should have a permanent home.

"This society is the most famous choral organization in the United States. There is no doubt that it has suffered by its compulsory peregrinations, and that an attractive building would have the effect of reviving the public interest in choral singing and strengthening the membership of the chorus.

"In many respects oratorio is finer and nobler than grand opera. Its subjects are always elevated and it makes no appeal to the baser passions. Boston is big enough to support and provide for such a worthy exponent of oratorio as the Handel and Haydn Society.'"

NINETY-EIGHTH SEASON

MAY 27, 1912 TO MAY 26, 1913

President, WILLIAM F. BRADBURY

Vice President, EUGENE D. RUSSELL

Secretary, JOHN C. BRODHEAD

Treasurer, GEORGE M. BROOKS

Librarian, WILLIAM N. EUSTIS

Directors, EDWARD P. BOYNTON, JOHN W. HALL, SAMUEL L. HILLS, GEORGE F. HATCH, JOSHUA Q. LITCHFIELD, JAMES A. MURPHY, HENRY H. TURNER, DUANE WHITE.

This was the result of the election of officers at the Annual Meeting held at Sewall Hall, 177 Huntington Avenue, May 27, 1912, at 7:30 P.M.

The customary dinner of the old and new boards of government was held June 6 at Hotel Brunswick, with Mr. Nathan Haskell Dole and Mr. George W. Stewart as guests of honor. Mr. Dole on such occasions could always be depended upon for a good story and sometimes for an original poem. One of these was a humorous lament for the little German bands that used to play in the streets of Boston about 1875 to 1895. They would play on street corners and then take up a collection, but as the traffic in the streets increased the time came when their permit to play in the streets was not renewed.

The size of the Executive Committee of the Society varied from year to year. For the ninety-eighth season the Board of Government voted that the President, Vice-President, Secretary, Treasurer and Librarian should be the Committee. Mr. Mollenhauer and Mr. Tucker were re-engaged as Conductor and Organist at salaries of \$1,200 and \$350. In addition to these salaries the Board on May 6, 1913, voted \$200 to Mr. Mollenhauer and \$100 to Mr. Tucker.

The income of the Society for this season was increased by a payment of \$500, received for a concert on April 6 in Symphony Hall. *The Creation* was the work given at this concert by the Society with its own Conductor and Organist, but all expenses were assumed by Mr. H. L. Mudgett under whose auspices the concert was arranged.

Rehearsals for this season beginning the first week in October were held in Jacob Sleeper Hall of Boston University on Boylston Street.

Of Mr. Willard Flint, who sang the bass solos in *The Messiah* concert of December 23, it should be said that more than once he helped the Society by singing on very short notice when a singer engaged for a concert was unable to do his work. On one occasion word was received on Sunday morning that the bass soloist for the concert to be given that evening was ill. Mr. Flint was reached in the church choir where he was singing and agreed to act as substitute. No apology had to be made for his work, for he was familiar with the bass parts of many oratorios and always sang his part in a way that won the applause of the audience and praise of the critics.

Mme. Schumann-Heink sang but one aria at the concert of February 9. Amid the applause at the conclusion of the aria she said to a member of the chorus "I can make good bread too." She seemed as proud of being a good housekeeper as of being a great singer.

President Bradbury's address reviewing the ninety-eighth season contained the following:

"During this ninety-eighth season there have been twenty-seven rehearsals with an average attendance of 246, and five concerts with an average attendance of 276.

"Sunday, December 22 at 7:30 P.M. and Monday December 23 at 8 P.M. Handel's *Messiah* was given; and Sunday, February 9, 1913 at 7:30 P.M. Chadwick's *Phoenix Expirans*, Gounod's *Gallia*, an aria by Mme. Schumann-Heink, and Rossini's *Stabat Mater*; Sunday, March 23 at 7:30 P.M. *Elijah*; and Sunday, April 6 at 3:30 P.M. *Creation*. At all of these concerts Mr. Mollenhauer has been the Conductor and Mr. Tucker the organist.

"At the Sunday *Messiah* the chorus numbered 293, at the Monday *Messiah* 247, and the orchestra for both concerts was 46. The *Transcript* of December 23 says of the *Messiah* and the chorus:

"This music is no glorified church anthem. A tremendous story is here told and must be unfolded with the utmost force of conviction. From similar knowledge by the same power of imagination, Mr. Mollenhauer has made his reading of the *Messiah* so supremely the pattern thing of its kind. From year to year far from falling into the perfunctory with each repetition of phrases that he must know from rear to front he improves and intensifies their delivery. Let us for one thing all be thankful that he keeps to his simple instrumentation the small and earnest company of fiddlers and pipers that Handel designed. For the chorus is the thing; in deliverance of such lines as these poets wrote lone voices are as nothing; there is need of the weight, the thundering majesty of the many voices. The performance last evening had all the old virtues and many that were new. Mr. Mollenhauer has

sharpened his grasp of the old Titan's large design and has strengthened his mastery of the forces he brings to it. His orchestra and chorus are more than ever a single instrument of many stops, more than ever in unison but more flexible, more responsive than ever to the new touches of emphasis he has learned to lay upon them. There was no one excellence to the performance; it was a finished whole, its large design laid out in perfect proportion, its chapters given each their due height or depth of emphasis.'

"At the Sunday *Messiah* the soloists were Miss Harriot Eudora Barrows, Soprano; Miss Mildred Potter, Alto; Mr. William H. Pagdin, Tenor; Mr. Frederic Martin, Bass; at the Monday *Messiah*, Mme. Wilhelmina Wright Calvert, Soprano; Miss Mildred Potter, Alto; Mr. George E. Rasely, Tenor; Mr. Willard Flint, Bass. Of these soloists, while Messrs. Martin and Flint did most admirable work, special praise is due Mme. Calvert, who for the first time sang for the Society, but nevertheless carried off the highest honors of the women soloists. The trumpet part of Mr. Walter Smith was finely rendered.

"At the mid-winter concert, February 9, was given Chadwick's *Phoenix Expirans*, Gounod's *Gallia*, and Rossini's *Stabat Mater*, with a chorus of 303 and an orchestra of 60. The soloists were Mrs. Caroline Hudson Alexander, Soprano; Mme. Schumann-Heink and Miss Adelaide Griggs, Altos; Mr. Paul Althouse, Tenor; Mr. Frederic Martin, Bass. At this concert the *Phoenix*, which had been given by the Society under the conductorship of its author November 5, 1893, was repeated. Two or three weeks before the concert Mme. Schumann-Heink, who had contracted to sing in the *Phoenix Expirans*, asked on account of ill health to be excused from singing in the *Phoenix Expirans*; and only the Monday before the concert Miss Adelaide Griggs was secured for this in her place. From the *Globe* of February 10 we quote the following:

"Mrs. Hudson-Alexander is always welcome. Her voice is one of remarkable beauty, bell-like, mellow and haunting in its tones, that increase as they ascend. Here is a type of loveliness which strangely combines the spiritual and the sensuous. Rarely does one hear so wholly satisfying a production, so impeccable in intonation, in attack, in the equality of the whole vocal instrument. Added to these virtues is the intelligence and insight of the interpreter. Mrs. Hudson-Alexander afforded her hearers true pleasure. Concert singing of such vocal beauty and musicianship is too unfrequently heard. The C's at the close of the "Inflammatus" rang out brilliantly over the chorus and orchestra. A voice that uses its sounding board as does hers cannot be covered in the upper register; nor was the tone forced for the sake of power.

The chorus sang with fine spirit, unanimity and uplifting appreciation of the climaxes. Mr. Mollenhauer led with authority, making his effects in shading and building up imposing conclusions to the *Gallia* and the *Stabat Mater*. He ends the latter with the "Inflammatu8," and omits Rossini's final chorus, a number of contrapuntal difficulties, but containing its reward.'

"In the *Phoenix* Miss Griggs sang the part of Schumann-Heink splendidly and even thus Louis Elson writes: 'The *Phoenix Expirans* expired in lofty style.'

"Easter this year fell on March 23. In 1818 it fell on March 22, which is its earliest possible date. For 95 years it has not been earlier than March 23, and for 87 years more it will not come again as early. This Easter Sunday, March 23, the society for the fifty-seventh time presented Mendelssohn's *Elijah* with a chorus of 263 and an orchestra of 59. The soloists were Mrs. Grace Bonner Williams and Miss Edith Barry Whitcomb, Sopranos; Mrs. Helen Allen Hunt, Alto; Mr. William H. Pagdin, Tenor; Mr. Earl Cartwright, Bass.

"The *Advertiser* of March 24 has the following: 'For splendidly dramatic scenes the episodes of *Elijah* and the Widow, the "Baal" dialogue, and the "rain" passages are notable examples. With a more-than-capable *Elijah*, as was Mr. Cartwright, these incidents were presented in an intense, fiery, quasi-operatic manner, all too rarely heard on the oratorio platform. *Elijah* is ever on the spot with his prayers, his sarcasm, his bemoaning, and the audience frequently and fervently seconds him when he sings "It is Enough"; but with Mr. Cartwright's characterization there was not a dull moment. The big airs were well read. "It is Enough" was worthy of an operatic baritone of the first rank. The least effective song "Is not His Word like a Fire" is too frankly a first cousin of the *Messiah* air, "He shall dash them to pieces"—but Mr. Cartwright made much of it. Every tempo that he chose was satisfactory, and we were thankful (as in "I never troubled Israel's Peace") for a vigorous, passionate style instead of the usual sleepy, lame gait of oratorio tradition. Most people at an oratorio concert awaken only upon a grand climax of orchestra, organ, and chorus of 400. Sometimes we cannot blame them. Mrs. Williams is another ideal oratorio artist, and it is a pity that she, with so well-managed and beautiful an organ, and such a wealth of temperament, does not essay the operatic field for wider, larger opportunity.' Mr. Pagdin the Tenor also sang his part in fine shape.

"Sunday afternoon April 6th at 3:30 by special arrangement with Messrs. Ellis and Mudgett the society for the seventy-first time gave Haydn's *Creation*. There was a chorus of 267 and an

orchestra of 52. The soloists were Mrs. Caroline Hudson-Alexander, Soprano; Mr. Evan Williams, Tenor; Mr. Frederic Martin, Bass. Of the chorus the *Boston Journal* says: 'This indeed vied magnificently with the best big chorus in the land' . . . and referring to the Sunday afternoon concert adds 'It was a splendid concert . . . and a fitting conclusion for the best series probably ever given in this country.' The *Advertiser* says: 'The great chorus is well balanced and generally accurate. It has the reputation of having perhaps the best tenor section of any Boston chorus and its volume when called on for full power is stupendous'; and the *Post*, 'The size of the audience and its enthusiasm showed clearly enough the popularity of the work and the quality of the performance. The soloists were admirably chosen. Mr. Williams is a tenor of the first rank. Mrs. Hudson-Alexander is justly admired for her vocal capacities and her finished artistry. Mr. Martin is always to be depended upon for sound and musically interpretation. And the time has passed when Mr. Mollenhauer and his chorus require descriptive praise.'

"For his able work as pianist at the rehearsals and as organist at the concerts as well as for his help in securing the financial success of the year Mr. Tucker is entitled to the heartiest thanks of the Society.

"The number of the chorus at the close of the season is 408: Sopranos 134; Altos 102; Tenors 80; Basses 92.

"For the examination of candidates the Voice Committee held five meetings, examining twenty-four (24) men and thirty-six (36) women. Of the twenty-four (24) men thirteen passed; of the thirty-six (36) women sixteen passed. Of the twenty-nine (29) that passed twenty-seven (27) joined the chorus.

"The new Secretary, Mr. John C. Brodhead, is keeping up the good and faithful work of the two preceding secretaries, Messrs. Storrs and Call. For two seasons he has given free of charge storage for some half or more of the library at his home in Roslindale. Since May 1912 the rest of the books have been in the storage rooms of Worcester Brothers in Cambridge.

"The new librarian, Mr. William N. Eustis, in his report states that of 2530 scores in circulation in the chorus only ten have been lost. As there were six sets of these scores, the loss of only ten is a fine showing and proves the skill and care of the Librarian. Not only has the Librarian himself contributed his services, but the society owes a debt of gratitude to Mrs. Eustis who has been always a loyal help-meet in the distribution of the books at the rehearsals. Since 1899 the books belonging to the society have been moved six times and the hall for rehearsals changed twelve times. This season the rehearsals have been in Sleeper Hall in

Boston University Building. It has proved to be the most satisfactory hall that the Society has ever had.

"Profit for the year—4 concerts	\$744.13
"Cash on hand May 27, 1912.....	1,001.86
"Drawn from the income of the Permanent Fund.....	2,200.00
	<hr/>
	\$3,945.99

"From this \$3,945.99 we have paid as honorariums \$200 to our Conductor and \$100 to our Organist; \$500 will be transferred to the Site Fund and \$1,500 deposited in a Savings Bank as a fund for our centennial festival in 1915.

"May 23, 1913 the market value of the Permanent Fund was \$61,064.09. The income of the Fund for the year is \$3,101.96. May 23, 1913 the Building Fund was \$29,483.48. This is not the market value, but the amount invested. May 23, 1913 the Site Fund was \$2,355.43."

NINETY-NINTH SEASON

MAY 26, 1913 TO MAY 25, 1914

The ninety-ninth year of the Society was the last year in which Mr. Bradbury served as President for the entire year. He was 70 when elected Secretary in 1899, but all the exacting duties of this office were efficiently performed, and he undertook many duties that are not required of a Secretary, attending personally to mail orders for tickets to the concerts being an example of his willingness to undertake any work for the Society. After the death of President Daniels in 1908 he performed the duties of both Secretary and President until May 1909. In 1911 as President he acted also as Secretary for over three months, although but a few weeks under 82 years of age at that time.

When elected for the fifth year as President in 1913, Mr. Bradbury had just passed his 84th birthday.

The Annual Meeting of 1913 was held in the Boston University Building on Boylston Street.

The officers elected were:

President, WILLIAM F. BRADBURY

Vice President, EUGENE D. RUSSELL

Secretary, JOHN C. BRODHEAD

Treasurer, GEORGE M. BROOKS

Librarian, WILLIAM N. EUSTIS

Directors, EDWARD P. BOYNTON, JOHN W. HALL, SAMUEL W. HILLS, GEORGE F. HATCH, JAMES A. MURPHY, HENRY H. TURNER, DUANE WHITE, ROBERT ENTWISTLE.

By vote of the meeting Article XII of the by-laws of the Society was amended to read as follows:

"There shall be weekly meetings for the practice of music beginning the first week of October of each year and continuing until Easter Sunday following, but one or more of them may be omitted or additional ones appointed, whenever the Board of Government shall so order."

The first meeting of the new Board of Government was on June 13 at the residence of President Bradbury in Cambridge.

The membership of the Executive Committee and its number had varied somewhat from time to time, but this year the Board voted that it should consist of the "President, Vice-President, Secretary, Treasurer, Librarian and such other members of The



THE HANDEL AND HAYDN SOCIETY

MR. EMIL MOLLENHAUER, *Conductor*

MR. H. G. TUCKER, *Organist*



IN SYMPHONY HALL, 1914

Boston Festival Orchestra, Mr. J. W. CROWLEY, *Principal*

Board as may be present after notice is given 24 hours before meetings. This vote practically made every member of the Board a member of the Executive Committee and destroyed any usefulness of the committee. The purpose for which an executive committee was chosen was to enable the Board to act promptly in matters of detail without the necessity of calling thirteen men together. Enlarging the committee to thirteen could not be expected to increase its efficiency.

Mr. Mollenhauer and Mr. Tucker were re-elected Conductor and Organist without change in salaries, which were \$1,200 and \$350.

As the one hundredth anniversary of the Society was to be celebrated in April 1915, a committee was appointed by the President, by vote of the Board, to prepare plans for the festival. The committee were Messrs. Bradbury, Russell, Brooks, Hatch, and Brodhead, all of them members of the Board of Government. On November 2, 1913 this committee reported a plan for concerts on April 11, 12, 13, and 14, 1915, and the plan was adopted by the Board.

At a Board Meeting November 30, 1913 it was voted to invite George W. Chadwick, Director of the New England Conservatory of Music, to write a Centennial Hymn for performance in April 1915 and to pay him \$300 if he accepted the invitation and delivered the hymn.

On March 8, 1913 Mr. George F. Hatch was elected Acting Secretary during the absence of Secretary Brodhead who was starting on a trip to Europe. In planning for this trip Mr. Brodhead could not have believed that before he returned to Boston in September the World War would have begun in Europe and that it would be much harder to get away from Europe than it had been to get there.

On April 22, 1914, Mr. Richard C. Humphreys, a Trustee of the Permanent Fund, having died, Mr. Endicott P. Saltonstall was unanimously elected to fill the vacancy.

In his address reviewing this ninety-ninth season President Bradbury said:

"During this ninety-ninth season there have been twenty-nine rehearsals with an average attendance of 233 and four concerts with an average attendance of 301, that is, assuming that the 301 at the concerts was the total membership, 22%, or more than 1-5, of the members on an average were absent at every rehearsal. If we take the total membership as 389, then 40%, or well up toward 1-2, of all were absent at every rehearsal. Can a conductor do good work with nearly 1-2 absent all the time?"

Sunday, Dec. 21 at 7:30 P.M. and Monday, Dec. 22 at 8 P.M. Handel's *Messiah* was given for the hundred twenty-eighth and

the hundred twenty-ninth time respectively. At the Sunday *Messiah* the chorus numbered 299 and the orchestra 40, and Monday the chorus numbered 260 and the orchestra 40. The 39 less in the chorus Monday night seemed to improve the chorus.

Sunday the soloists were Miss Grace Kerns, Soprano; Miss Adelaide Griggs, Alto; Mr. William W. Hicks, Tenor; Mr. George H. Downing, Bass; and Monday Mme. Wilhelmina Wright Calvert, Soprano; Miss Christine Miller, Alto; Mr. William H. Pagdin, Tenor; Mr. William Hinshaw, Bass. Of these eight Mme. Calvert, Miss Griggs, and Mr. Hicks were Boston singers. Mr. Pagdin, the tenor, carried off the honors.

"At the mid-winter concert Feb. 8, 1914 the society gave as its seven hundred and eighty-sixth concert its second performance of *Samson and Delilah* with a chorus of 301 and an orchestra of 69. The soloists were Mme. Florence Mulford, Soprano; Mr. Dan Beddoe, Tenor; Mr. Earl Cartwright, Baritone; Mr. Willard Flint, Bass. Of these Mr. Beddoe and Mr. Cartwright were the star performers. Only a few days before the concert Mme. Gerville Reache who had been engaged to sing the part of Delilah notified the Secretary that on account of a change in her opera engagements she had to be in St. Louis Monday evening, Feb. 9, and Mme. Florence Mulford consented at short notice to take her place, which she successfully filled. Mr. Allen A. Brown under date of Feb. 18 writes me as follows 'Tho I have heard the Samson and Delilah several times, I cannot recollect a performance in which the solo parts were given as well as on that occasion. You had a most competent man for the part of Samson, one whose voice did not sound inferior to the rôle he sang. The others were all good, but this one (Dan Beddoe) seemed unusually good.'

"Easter Sunday April 12 the society gave as its hundred and eighty-seventh concert Gounod's *Redemption* for the ninth time with a chorus of 259 and an orchestra of 62. The soloists were Mrs. Grace Bonner Williams, Soprano; Miss Nora Burns, Alto; Mr. Lambert Murphy, Tenor; Mr. Earl Cartwright, Baritone; Mr. Oscar Huntting, Bass. The Boston *Herald* has the following: 'The performance last night was interesting and impressive. The beautiful voice and admirable singing of Mr. Murphy gave constant pleasure, while Mr. Cartwright's sonorous organ was heard with marked effectiveness. Mrs. Williams too sang fluently and with beauty of tone. All three, experienced singers, gave additional significance to the music. The chorus was efficient.' At all these concerts and at all the rehearsals Mr. Mollenhauer has been conductor and Mr. Tucker organist and pianist. To them and to the chorus the critics one and all awarded the highest praise.

"The number of the chorus at the close of the season is three hundred eighty-nine (389), Sopranos one hundred thirty-two (132), Altos ninety-four (94), Tenors seventy-three (73), Basses ninety (90). During the season the following have not been absent: Messrs. Bradbury, Dadmun, Eustis, George F. Hatch, Hills, Marque, O'Connor, Partridge, H. H. Turner, Duane White (10); Miss Burns, Mrs. Colgate, Mrs. Estes, Mrs. Ogg, Miss Parks, Mrs. Plumer, Miss Rand, Miss Svehla (8).

"For the examination of candidates the Voice Committee held six meetings, examining twenty-four (24) men and forty-nine (49) women. Of the twenty-four (24) men fifteen (15) passed; of the forty-nine (49) women twenty-five (25) passed. Of these forty (40) that passed thirty-six (36) joined the chorus, 18 Sopranos, 8 Altos, 4 Tenors, 6 Basses.

"The Librarian Mr. William N. Eustis in his report states that five copies of *Redemption* are still missing—but may be returned next season,—that a new conductor's score of the "*Messiah*" has been added to the library—and 23 copies of Vol. II. of the History sold. The society owes a debt of gratitude to the Librarian, and also to Mrs. Eustis for their service in the care of the books.

"Special praise is due Mr. George M. Brooks, our Treasurer for the skill and accuracy in which he keeps the accounts of the Society. He has been of the greatest help in getting ready the Financial Record.

"The profits of \$1,747.07 at the first *Messiah* and of \$781.67 at the second *Messiah*, or for both, \$2,528.74 were more than balanced by the loss of \$2,319.29 at the *Samson and Delilah* and of \$333.70 at *Redemption* or for both, \$2,652.99; that is, for the year a loss of \$124.25.

"The *Samson and Delilah* loss was caused in part from the fact that the opera had been given repeatedly during the season and the enormous expense attending its production. The total receipts for *Samson* were only \$1,506.50, or a little more than the amount \$824.45 paid for the orchestra and the \$480 to the soloists or for both \$1,304.45; that is, only \$202.05 was left for all the other expenses. The unusual number of orchestral rehearsals carried the same number of 69 in the orchestra up to \$824.45, or \$78.72 more than in 1908 though it was the same Boston Festival Orchestra that had played the work for the first time six years earlier, probably mostly made up of the same men.

May 27 1913 the market value of the Permanent Fund_ \$61,064.09
 May 25 1914 it is _____ 58,241.01

or (due to the decrease in the market value) a decrease
 of _____ \$ 2,823.08

May 23 1913 the Building Fund (amount invested) was \$29,483.48

May 25 1914 it is.....\$30,672.69

or an increase of.....\$ 1,189.21

May 27 1913 the Site Fund was.....\$2,355.48

May 25 1914 it is.....\$2,482.63

or an increase of.....\$ 127.15

The Festival Fund of 1915 is now.....\$2,631.33

“In addition to this \$2,631.33 is the \$2,999.76 drawn from the income of the Permanent Fund of this year—an amount to be deposited at the direction of the new board.”



W. F. BRADBURY

Born Westminster, Mass., May 17, 1829.
Died Cambridge, Mass., October 22, 1924.
Joined the Society, November 10, 1864.
Director 15 years, between 1871 and 1896.
Librarian 1 year, 1874.
Secretary 10 years, 1899 to 1909.
Secretary (acting) from February 1, 1911, to
Annual Meeting in May.
President (acting) from December 1, 1908, to
Annual Meeting in May, 1909.
President 1909 to October 22, 1914.
Total time in service of the Society over 31
years.

ONE HUNDREDTH SEASON

MAY 25, 1914 TO MAY 24, 1915

In preparation for the one hundredth season of the Society these officers were elected at the Annual Meeting held May 25, 1914, in a hall of the building of Boston University on Boylston Street next to the Public Library:

President, WILLIAM F. BRADBURY

Vice-President, EUGENE D. RUSSELL

Secretary, JOHN C. BRODHEAD

Treasurer, GEORGE M. BROOKS

Librarian, WILLIAM N. EUSTIS

Directors, ROBERT ENTWISTLE, JOHN W. HALL, COURTENAY GUILD, SAMUEL L. HILLS, JOSHUA Q. LITCHFIELD, JAMES A. MURPHY, CLINTON A. RICKER, HENRY H. TURNER.

The old and new Boards of Government had the usual annual dinner on June 8 at Young's Hotel. A. Parker Browne, Louis C. Elson, Emil Mollenhauer, Albert Thorndike and Hiram G. Tucker were present as guests and Mr. Elson told several amusing stories about the difference between what a musical critic wrote and what appeared in the newspaper after treatment by printers and proof-readers.

This was the last of these annual dinners, for the custom was abandoned, and up to 1932 it had not been revived.

The Board of Government at its first meeting June 15, 1914, voted to draw \$2,500 from income of the Permanent Fund for use in paying part of the cost of the centenary celebration to be given in April, 1915. The salaries of Conductor and Organist were voted for \$1,200 and \$350 respectively, but at a meeting held October 1 an additional \$1,000 was voted to Mr. Mollenhauer and \$250 extra to Mr. Tucker, because of the extra work that they would have in connection with the centenary celebration.

Plans had been made for the regular concerts of the year and also for the special concerts of the centenary week when rehearsals began October 4, 1914 in Jacob Sleeper Hall of Boston University. An honorarium of \$1,000 had been voted for Horatio Parker who was composing an oratorio to be sung by the Society on April 13, 1915. The Society and its officers, entering with en-

thusiasm upon the work of preparation for an unusually hard year of work, had the misfortune to lose the leadership of President Bradbury who died October 22, less than three weeks after the first rehearsal of the season.

Many officers and other members of the Society were present at the funeral services October 24 at the residence of Mr. Bradbury and then drove to Mount Auburn Cemetery where the interment was made.

Had he lived 19 days longer Mr. Bradbury would have been an active member of the Society for 50 years, and if he could have taken part in the concerts of 1915, he would have been the only active member participating in both the fiftieth and the one hundredth anniversary concerts.

The physical and mental vigor of President Bradbury was remarkable for a man who had passed his 85th birthday. Born in Westminister, Massachusetts, he spent most of his boyhood in Hollis, New Hampshire. He became a graduate of Amherst College in 1856, the first scholar in his class, and immediately after graduation became teacher of mathematics and physics in the Cambridge High School. He was made principal of the Cambridge Latin School, and later of the combined High and Latin School, a position that he held until 1910, when he retired as Head Master Emeritus after 54 years of service in the school. He was the author of about twenty-five text books on mathematical subjects.

Appropriate resolutions were made by the Board of Government and spread upon the records of the Society in recognition of the long and valuable services of Mr. Bradbury, and a special memorial service was arranged for the evening of November 15.

The memorial service was held in Jacob Sleeper Hall at 8 o'clock. The Boston Festival Orchestra, conducted by Mr. Mollenhauer, played selections at the opening and at the close. Vice-President Russell presided and paid a tribute to Mr. Bradbury. He introduced Mr. A. Parker Browne, a former President of the Society, who told of his many years of association with Mr. Bradbury in work for the Society. Congressman Frederick W. Dallinger spoke of Mr. Bradbury's civic life in Cambridge. Mr. Willard Flint sang a bass solo and the chorus of the Society sang "Happy and Blest" from the oratorio *St. Paul*.

Because of the large amount of extra work to be done in connection with the coming celebration of its one hundredth anniversary it was desirable that the Society should have a full board of officers. A special meeting was therefore held December 3, 1914. Vice-President Eugene D. Russell was elected President, and Courtenay Guild, who was not present at the meeting, was



EUGENE DEXTER RUSSELL

Joined October 1, 1889.
Director 1902-04 and 1906-08.
Vice-President 1911 to 1914.
President, December 5, 1914.
Died, March 17, 1915.

elected Vice-President. The vacancy in the Board of Directors was then filled by the election of Henry Kuhns.

When Mr. Guild was told of his election he said he had no desire to carry the responsibility of a President of the Society and hoped Mr. Russell would have good health and long life. His hope was not gratified, for President Russell died suddenly on March 17, 1915 in the Lynn High School of which he was Head Master. Thus the chief office of the Society within less than five months was held in succession by three men.

It had seemed most fitting that Mr. Russell should carry on the task relinquished by President Bradbury. He was born in the same month of the same year that Mr. Bradbury graduated from college. He too spent his boyhood in New Hampshire, and after graduation from Harvard in 1880 became a teacher. He was successively Principal of the High Schools in Groton, Massachusetts; Seymour, Connecticut; Natick, Bradford, Wakefield and Waltham, Massachusetts. In 1891 he became Head Master of the Lynn Classical High School and held this position until he died at his post in 1915.

The funeral was in Lynn. A quartette of singers was furnished by the Society, and flowers were sent by vote of the Board. The Secretary, John C. Brodhead, by invitation of the family, acted as pall bearer, representing the Board of Government of the Society.

Resolutions of appreciation of the services and regret for the loss of President Russell were adopted by the Board and sent to his family.

The office for which he was so well qualified by character and experience had been held by President Russell but three and a half months when his passing away obliged the Vice-President to take over his duties. The work of the Acting President was more difficult because of the death of his only brother, Curtis Guild, former Governor of Massachusetts, on April 6, for the first concert of the Centenary Festival was but two days after the funeral of the Governor.

The work of the year, including the Centenary Festival, had been well planned by Presidents Bradbury and Russell, and the plans were successfully carried out by very efficient committees, the Secretary, the Conductor, and the Organist deserving especial commendation.

A memorial program was printed for the Centenary Festival in the form of a pamphlet of 64 pages. Edward H. Clement, for many years editor of the Boston Transcript, had prepared a short history of the Society that was printed at the beginning of the pamphlet. Then followed much more information about the Society including a list of all past officers and conductors. The

programs of the four concerts of the festival were placed at the end of the booklet, which was profusely illustrated with pictures of the chorus, of past and present officers and conductors, and of the soloists taking part in the festival.

Morven and the Grail, composed for the occasion of the hundredth anniversary by Horatio Parker, contained much that was worthy of commendation, but it was generally considered far inferior to his *Hora Novissima*. In the seventeen years after its performance in 1915 there was no strong demand for a second performance of *Morven*.

The address of the Vice-President at the Annual Meeting gives additional information about this memorable year of the Society:

"The one hundredth year in the history of the Handel and Haydn Society has been memorable in other ways than by the mere attainment of the century mark. Never before has the Society been afflicted by the loss by death of two presidents in one season, and not for many years, if ever before, has the chorus been called upon for the work that was required of them in the past season.

"I know of no other society where so much work is done by officers and members for the love of the musical art, without compensation, and it can hardly be questioned that the man who has done more of this labor of love than any other past or present member was William Frothingham Bradbury. Joining the Society in 1864, he served the Society over thirty-one years in the various positions of director, librarian, secretary and president. It is noteworthy that he had already reached three score years and ten when elected to the arduous position of secretary, and his mental and physical vigor were so remarkable for one of his age that he was not only a very efficient secretary for ten years and president for five years, but on the death of a president in 1908 and a secretary in 1911 he performed the duties of both offices until the next annual meeting.

"It was a difficult task to take over the burden left by such a leader when he was taken from us on October 22 of last year. Vice-President Eugene Dexter Russell was elected President on December 3 and entered upon the duties of the office with earnestness and enthusiasm that won the respect and good-will of all who were associated with him. The mantle of Mr. Bradbury had fallen on worthy shoulders, and the work of officers and chorus was prosecuted with renewed vigor under the energetic leadership of our new president. Joining the Society in 1899, Mr. Russell served as director, vice-president and president. Ten years of faithful service as an officer were already to his credit and we, his friends, hoped for many more years of pleasant comradeship with him, but without warning he was stricken by death on March 17.

"The loss of two such men in a single season was a heavy blow to our Society. The loss is by no means limited by the amount of work they did, for it is a help and inspiration to any society to be led by men of such noble character. The memory of their labor, of their honorable lives, and of their kindly nature may serve as an incentive to worthy service and high standards to those who follow them.

"A private in the ranks a year ago, I was honored by your election, first to the Board of Government, later to the Vice-Presidency, and since March 17 the responsibility of the Presidency has rested on me.

"In looking over addresses made at other annual meetings, we find frequent complaint of lack of attendance at rehearsals and exhortation for a better record in that respect, that the Society may keep up its musical standard.

"The records of the past year show a poor attendance on the part of some few members of the chorus, but when we consider the unusual demands that were made upon them, it seems remarkable that the average attendance was so good. For the previous season there were twenty-nine rehearsals and four concerts, or thirty-three appearances for the chorus. For the season just ended there were forty-six rehearsals and eight concerts, making fifty-four times that the chorus had to attend. The musical work of the season ended with six rehearsals and four concerts within the space of nine days, Sunday, the day of rest, having both rehearsal and concert.

"To have a perfect record of attendance under such difficulties shows remarkable love for our work and a devotion to the interests of our organization that deserve our highest praise.

"Mrs. W. E. Fleming of the sopranos, Mrs. Grace F. Estes of the contraltos, and Messrs. Brodhead, Currier, Eustis, McAfee and Partridge of the basses have a perfect record of attendance at all concerts and rehearsals of the season.

"At the close of the season the chorus contained 130 sopranos, 104 contraltos, 88 tenors and 78 basses, a total of 400.

"Our Librarian, Mr. W. N. Eustis, reports that our library has been moved from a storehouse in Cambridge to rooms on Havi-land Street, Boston, where the books in each case are easily accessible. The rooms are well heated and lighted and meetings of the board may be held there if desired.

"The first rehearsal of the season was held October 4, 1914, and the concerts of the regular season were:

"Sunday, December 20, 1914—*The Messiah*. Soloists: Soprano, Mrs. Louise S. Reynolds; Alto, Miss Florence Jepperson; Tenor, Mr. J. Garfield Stone; Bass, Mr. Willard Flint.

"Monday, December 21, 1914—*The Messiah*. Soloists:

Soprano, Mrs. Elizabeth Dodge-Derby; Alto, Mrs. Harriet Sterling Hemenway; Tenor, Mr. George H. Boynton; Bass, Mr. Albert E. Brown.

"Sunday, February 14, 1915—Miscellaneous Concert. Soloist, Mrs. Caroline Hudson-Alexander.

"Easter Sunday, April 4, 1915—*Creation*. Soloists: Soprano, Mrs. Grace Bonner Williams; Tenor, William H. Pagdin; Bass, Mr. Frederic Martin.

"The Miscellaneous Concert gave an opportunity for a program including a pleasing variety of work, although in accordance with our custom, practically all of the music was religious in character. This performance, in place of an oratorio for the mid-winter concert, seemed to meet with general approval from the chorus and the result was certainly appreciated by an audience that was unusually liberal with its applause.

"The year 1815 is remembered historically as marking the end of the Napoleonic wars. The year 1915 will be known as the year of the great war of Europe, and the effect of the war has been felt in America, not only in business but also by musical societies, through a decrease in the amount of support given them by the public.

"Preparation for the celebration of the Centenary of the Society had been going on for some years and contracts had been entered into, so that it seemed necessary to carry out the celebration as planned although some of us felt that the plans called for more work than could reasonably be expected of the chorus and more concerts than the public would support.

"The centenary exhausted our chorus and depleted our treasury, but it added to the prestige of the Society. The improvement in singing of the chorus when rehearsing twice a week was marked and the musical experience under Mr. Mollenhauer at these extra rehearsals not only produced good results at the concerts but benefited individually those who were present to profit by the instruction. It would be difficult to name any other place where this amount of musical training could be obtained by a student of music without cost.

"The extra rehearsals for the centenary were held on Thursday evenings, beginning January 4th, in Jacob Sleeper Hall at 7:30 P.M., and the time of the Sunday rehearsals in the same hall was changed from 7 o'clock to 6 o'clock.

"For the centenary celebration, concerts were given as follows:

"Sunday, April 11, 1915—*Verdi Requiem*. Soloists: Soprano, Mme. Alma Gluck; Alto, Mme. Margaret Matzenauer; Tenor, Mr. Paul Althouse; Bass, Mr. Arthur Middleton.

"Tuesday, April 13, 1915. Anniversary of the adoption of the Handel and Haydn Constitution.—*Morven and the Grail*. Special-



VERDI'S REQUIEM

MME. MARGARET MATZENAUER, *Alto*

MME. ALMA GLUCK, *Soprano*

VERDI

MR. PAUL ALTHOUSE, *Tenor*

MR. ARTHUR MIDDLETON, *Bass*

ly composed for the occasion by Horatio W. Parker. Soloists: Soprano, Mrs. Caroline Hudson-Alexander; Alto, Mme. Florence Mulford; Tenor, Mr. Lambert Murphy; Baritone, Mr. Clarence Whitehill.

"Wednesday, April 14, 1915—Artists' Night. Arias, choral and orchestral numbers. Soloists: Soprano, Mme. Anita Rio; Alto, Miss Christine Miller; Tenor, Mr. Lambert Murphy; Bass, Mr. Earl Cartwright.

"Thursday, April 15, 1915—Mendelssohn's *Elijah*. Soloists: Soprano, Mme. Anita Rio; Alto, Miss Christine Miller; Tenor, Mr. Reed Miller; Bass, Mr. Earl Cartwright.

"Copies of *Morven and the Grail*, composed for our performance on April 13th, were not delivered to us until February, and while much regret was expressed that so little time was allowed for rehearsal of this new work, Professor Parker stated that he was quite satisfied with the singing of chorus and principals.

"By vote of the Board of Government, a medal was struck to commemorate the centenary and copies were sold at one dollar each. A number of these medals still remain unsold.

"Thanks are due to the Donors and Guarantor-Subscribers who helped cover the expense of the centenary, and especially to our honored organist, Hiram G. Tucker, whose active and tactful work secured for us practically all the donations that we received.

"Several hundred of the souvenir programs of the Centenary Concerts are in the hands of the librarian from whom copies may be purchased.

"All of the Board of Government have rendered good service to the Society, but perhaps especial recognition should be given to Messrs. Kuhns and Entwistle for attending so satisfactorily to the publicity and to the production of the Centenary Program.

"To our secretary, Mr. Brodhead, has fallen a task probably heavier than that of any previous secretary of an ordinary season, but twice in five months, when death removed the president of the Society, it was his painstaking care that made it possible for a new officer to take up the work fully posted in regard to the progress of our plans and what remained to be done.

"The hope that we might be located in our own building before 1915 has not been realized, but the Building Fund and Site Fund are growing, although slowly, and some day the dream will be a reality.

"Thanks are due to our treasurer, Mr. Brooks, for all the extra work he has handled for us. His figures tell the story for him. The Treasurer's Report shows that the concerts of the regular season as well as those of the centenary celebration resulted in financial loss to the Society. Those who clamor for new works must remember that although our concerts are not given primarily

for the purpose of making money, we cannot ignore questions of probable expenses and profits of production in laying out the work for a season.

"With the splendid spirit of devotion to the work of the Society that has been shown under the trying circumstances in which we have been placed during the past season, there seems to be no reason to doubt that the future holds a promise of better things than are found in the history of our first century as a Society.

"Conscious of our debt to the past, we begin our second century with a steadfast purpose to carry forward our joyous task of promoting the love of good music by the practice and performance of sacred music composed by old and new masters of the art.

"On May 13, 1915, the book value of the Building Fund was \$31,904.52. On May 19, 1915, the Site Fund amounted to \$2,-583.26 deposited in three savings banks."

[By vote of the Board of Government the speeches made at the concerts of April 13 and April 15 are printed as a part of the annual report.]

April 13, 1915.

VICE-PRESIDENT GUILD

"Ladies and Gentlemen:

"This is our birthday. The Society is one hundred years old today and ready for another century of service.

"In beginning our series of four concerts in celebration of the anniversary by the performance on Sunday evening of Verdi's *"Requiem,"* members of the Society had especially in mind the two presidents that we have lost so recently. Both of them, devoted to the interests of the Society, planned and worked to make these concerts worthy of our past history, but they were not permitted to see their plans carried out.

"Mr. Bradbury, re-elected at our annual meeting last May, was taken from us soon after the rehearsals began in the autumn. Mr. Russell, elected president at a special meeting in December, passed away less than a month ago, so that it is my duty as vice-president to say a few words to you this evening.

"Deeply appreciating what we owe to the officers we have lost and to our conductor and organist, it seems a fitting time to speak of the work of the chorus. Performance of oratorio in Boston with this great chorus would be impossible if the chorus did not give their services without financial reward. Since January first they have attended two rehearsals each week, and in this concert season they have five rehearsals and four concerts, with change of program for each concert, all within eight days. Their only reward lies in love of the art of music and in the joy of making a worthy contribution to the musical life of our city.



MORVAN AND THE GRAIL

HORATIO PARKER

Mrs. FLORENCE MULFORD, *Alto*; Mrs. CAROLINE HUDSON-ALEXANDER, *Soprano*;
 HORATIO PARKER, Mr. LAMBERT MURPHY, *Tenor*; Mr. CLARENCE WHITEHILL, *Bass*;
 FRANK H. LUKER, *Pianist*; Mr. ALFRED DENGHAUSEN, *Bass*; Mrs. LORA L. MCGUANE,
Soprano; Mrs. HARRIET S. HENIENWAY, *Alto*; Mr. WILLIAM W. HICKS, *Tenor*.

"Ladies and gentlemen of the chorus, on behalf of the officers of the Society I thank you for the splendid spirit of loyalty you have shown and for the sacrifices you have made to accomplish all that was required of you.

"We must not forget that the music lover who attends our concerts and whose approval we try to deserve is of vital importance to us. There are many music lovers in this hall, but none whom we are more glad to see than Mr. Henry M. Rogers, and if he is willing to bring us a birthday greeting, it will be a pleasure to receive it."

Mr. Henry M. Rogers came to the platform from his seat in the audience and said:

"Ladies and Gentlemen:

"Birthdays are interesting anniversaries when you have enough of them. The trouble with most people is they do not have enough of them and so they lose great possibilities of enjoyment.

"The Psalmist too, by putting a time limit of three score years and ten to man's appointed time and attaching pains and penalties to any excess of this period, has discouraged longevity.

"But the Handel and Haydn took precautions early in its history to outwit the Psalmist and became an incorporated body and thus gained the right to live forever.

"It is our privilege this evening to join in the celebration of the first one hundredth Birthday Anniversary of this glorious Handel & Haydn Society; to congratulate it upon its youthful vigor; to rejoice with it in its record of memorable achievement; to predict for it a triumphant future.

"The one hundred years of its past justify our elation of today and the fair vision of tomorrow. The why is not far to seek. From the very first day of its being until this day it has ever been true to its highest ideals. Formed in 1815, to promote the love of good music and its better comprehension; dedicating itself to the high service of bringing into popular favor the works of Handel and Haydn and other famous composers,—to make them known and loved; emphasizing the thought that the Society was especially formed to further the knowledge and to improve the performing of Sacred Music, it has never for an instant lowered its standard. Those of us whose hairs are gray can testify how earnestly, how consistently they have borne their banner aloft: if there were need they could tell of the ninety choral works and more that have been performed by it, many of them for the first time in this country.

"Read that record and say, where do you find its equal? Where do you find broader catholicity—or more unswerving constancy?

"The Handel & Haydn Society has never knelt to false gods. The Infinite Creator and His Works,—the Divine Messiah and His Life,—have been the constant themes, and whether a Handel,

a Haydn, or a Mendelssohn, or a Chadwick, or a Parker, penned the harmonies, whether it was named Oratorio, or Requiem, or Hymn of Praise, it always breathed the Spiritual Voice of Morven, that we have heard tonight,—‘Onward, Upward, Heavenward, Homeward, Follow the Vision, Follow the Grail!’

“Nor is this all that we of Boston owe to this Ancient Society. The great days of our Nation’s hopes and triumphs, the desolating days of our anguish and our pain have found commemoration here, inspiring patriotic devotion and teaching men how near to their hearts are God and Country.

“And even in this cataclysmic hour of horror the Handel and Haydn Society has proclaimed a new homage and praise and thanksgiving to the Most High.

“And what have we to offer to this Society for all of this? For this constant devotion to the high ideals?

“Should there not be for it an enthusiastic recognition by this generation? A new birth of devotion for its ideals, a new consecration to God and Country?

“Do you wonder that the Handel and Haydn Society has endured? Do you wonder that it now salutes the Dawn as it starts upon its triumphal march towards its Two Hundredth Birthday Anniversary?”

PRESENTATION OF LOVING CUP TO MR. MOLLENHAUER

April 15, 1915.

Vice-President Guild said:

“Ladies and Gentlemen:

“I have an announcement to make and Mr. Mollenhauer asks me to make it as brief as possible. He does not know that he himself is the subject of my story, but it is an interesting coincidence that this hundredth anniversary of the Society is also the fiftieth anniversary of Mr. Mollenhauer as a musician, and such an occasion should not pass without some expression of our regard for our conductor.

“He is recognized as one of the foremost conductors in America. We believe him to be one of the great conductors of the world, and whatever success we attain as a chorus is due to his patient and untiring efforts, never satisfied with mediocrity but leading us ever upward and on to the best of which we are capable.

“We respect him as a man, we honor him as a musician, we love him as our conductor and friend.

“It would be pleasing to us all if we could give to our conductor something that by its intrinsic value as well as in sentiment would



MISS CHRISTINE MILLER, *Alto*

MME. ANITA RAO, *Soprano*

MENDELSSOHN

MR. REED MILLER, *Tenor*

MR. EARL CARTWRIGHT, *Bass*

express our esteem, but the members of the chorus are not millionaires, and we have to make up in spirit for what we lack in cash.

"From the Chorus, Mr. Mollenhauer, I present to you this loving cup. In it we have placed a bag of gold. The gold is not guarded by dragons or fairies, like the Rheingold, nor have we covered it with wine of which the spirit would soon be gone, but we have filled the cup full to the brim with a spirit of respect, a spirit of good will, and a spirit of loving regard that will endure as long as you live."

Mr Mollenhauer, taken entirely by surprise, replied: "Mr. Guild and Members of the Chorus: I thank you very heartily and I don't think you can expect me to say more at this time."

At a meeting of the Board of Government held April 27, votes were passed thanking the chorus, and especially members of the Festival Committee who were not members of the Board, for their loyal and efficient services in making the festival a success.

In order to give the chorus some recognition for their hard work of the season, it was voted that a reception to the chorus be given by the Board on May 27. This date was three days after the annual meeting, and it was understood that the reception would take the place of the annual dinner of the old and new Boards that usually was held at about that time. The meeting also voted to print the speeches made at the concerts of April 13 and April 15.

This meeting of April 27 was held at 26 Mt. Vernon Street, Boston, the Board being guests at dinner at the residence of the Vice-President before the business meeting. The host was a total abstainer from intoxicants and officer of a temperance society. Following the advice of a lady who recommended fruit punch as a delicious non-alcoholic drink, the Vice-President ordered several bottles of this punch and it was much enjoyed by the guests who were assured that it was a temperance drink. After the guests had departed, the host examined the labels of the bottles and saw that the 'temperance' drink was 'made from fresh fruits and the best French brandy.' Unless they read these lines, the guests may never know what they drank or what a joke was, perhaps unintentionally, played on the host.

ONE HUNDRED AND FIRST SEASON

MAY 24, 1915 TO MAY 22, 1916

Important changes in the officers of the Society were made at the annual meeting of May 24, 1915, the meeting being held at 7:30 P.M. in the Boston University Building on Boylston Street, corner of Exeter Street.

Owing to the death of the men elected President and Vice-President at the annual meeting of 1914, it was necessary to elect new men to both offices. The election of the former Secretary as Vice-President then made necessary the choice of a new Secretary. Harmony prevailed at the meeting, and the officers elected were:

President, COURTENAY GUILD

Vice President, JOHN C. BRODHEAD

Secretary, DUANE WHITE

Treasurer, GEORGE M. BROOKS

Librarian, WILLIAM N. EUSTIS

Directors, HENRY KUHN, ROBERT ENTWISTLE, CLINTON A. RICKER, JOSHUA Q. LITCHFIELD, GEORGE F. HATCH, EDWARD P. BOYNTON, JOHN E. SCHROEDER, PHILIP BRUCE.

For several years before this time some of the officers of the Society had been accustomed to take seats in the audience at concerts of the Society, but from this date all officers were seated as active members of the chorus.

Meetings of the Board were held in the room where the library of the Society was located. This room was in the basement of 18 Haviland Street, and as it was poorly lighted and had to be entered from the street by passing through a tailor's shop, it was not an ideal place for a library or for a meeting place. Mr. Mollenhauer and Mr. Tucker were re-elected Conductor and Organist and the Boston Festival Orchestra accompanied the chorus at concerts of this season.

Among the soloists deserving especial mention for this season were Grace Bonner Williams, and Mme. Hudson Alexander, Sopranos; Christine Miller, Contralto; Morgan Kingston, Reed Miller and Lambert Murphy, Tenors, and Frederic Martin, Bass.

Mrs. Williams who was a member of the choir of Arlington Street Church was considered the best soprano in Boston. She had a beautiful face as well as a beautiful voice, and when she stood beside Christine Miller who was similarly gifted they made a picture that delighted the eyes of the audience while their voices charmed the ears.



OFFICERS AND MEMBERS OF THE HANDEL AND HAYDN SOCIETY FOR 1914-1915

Bottom Row: GEORGE M. BROOKS, Treasurer; COURTENAY GUILD, Vice President; EUGENE D. RUSSELL*, President; JOHN D. BROMHEAD, Secretary; WILLIAM N. FOSTER, Librarian.

Middle Row: SAMUEL L. HILLIS, HENRY H. TURNER, JOHN W. HALL, CLINTON A. RICKER, JOSEPH Q. LITCHFIELD.

Top Row: HENRY KUNY, JAMES A. MORRIS, ROBERT EXETER.

* Died March 17, 1915.

From the annual address of President Guild we find that: "During the season the Handel and Haydn Society gave four concerts.

"Sunday, December 26, 1915—*The Messiah*. Soloists: Soprano, Mme. Hudson-Alexander; Alto, Miss Margaret Keyes; Tenor, Mr. Reed Miller; Bass, Mr. Frederic Martin.

"Monday, December 27, 1915—*The Messiah*. Soloists: Mme. Hudson-Alexander, Miss Margaret Keyes, Mr. Reed Miller, Mr. Horatio Connell.

"Sunday, February 27, 1916—*The Mozart Requiem—The First Walpurgis Night*. Soloists: Soprano, Mrs. Grace Bonner Williams; Alto, Miss Christine Miller; Tenor, Mr. Lambert Murphy; Baritone, Mr. Bernard Ferguson; Bass, Mr. Wilfred Glenn.

"Easter Sunday, April 23, 1916—*Judas Maccabaeus*. Soloists: Soprano, Miss Marie Kaiser; Alto, Mrs. Edith Drescott Woodcock; Tenor, Mr. Morgan Kingston; Bass, Mr. Frederic Martin.

"On the evening of Sunday, January 23, an extra performance of *The Messiah* was given. The Society and conductor gave their services as a courtesy to our organist, Mr. Hiram G. Tucker, who made all arrangements for the concert and donated the profit to charities. The soloists were Grace Bonner Williams, Nevada Van der Veer, Reed Miller, and Albert Edmund Brown. The Children's Hospital, of Boston, the Convalescent Home of the Children's Hospital in Wellesley, and the Industrial School for Crippled and Deformed Children, of Boston, received \$531 each, being the entire net profits of the concert.

"All our concerts of the season were given in Symphony Hall, with the Festival Orchestra assisting.

"From the Estate of Maria W. Daniels, widow of our former president, we have received a legacy of \$1,000 that has been added to our Permanent Fund, and from the Estate of Ella M. Warner a legacy of \$200 has been received.

"By the death of Mrs. Charles H. Whitcomb, for many years a member of the soprano chorus, we lost one of the most loyal and enthusiastic supporters of the old Society. Not content with regular attendance at rehearsals and concerts, she was ever ready to take a leading part in any undertaking to promote the welfare of the Society. Whatever success the Society attains depends on the loyalty and faithful work of the chorus, and the splendid service rendered by Mrs. Whitcomb should not be allowed to pass without recognition.

"It is a pleasure to announce a perfect record of attendance for the season by Mrs. Grace F. Estes, Mrs. Edith T. Smith, Miss Olive DeMaris, Miss Grace Rand and Messrs. Gearon, Guild and Small.

"The Voice Committee tried 113 candidates and admitted to the chorus 27 sopranos, 18 altos, 8 tenors, and 13 basses. Three sopranos are now on the waiting list. At the close of the season there were on our books 147 sopranos, 90 altos, 78 tenors and 94 basses, a total of 409.

"The Librarian reports the purchase of 50 copies of *Judas Maccabaeus*. Of 1845 books used during the season, 15 had not been returned before the annual meeting.

"The cash and securities in the Building Fund on May 16, 1916, amounted to \$34,532.15.

"On May 19, 1916, the Site Fund amounted to \$2,678.67, deposited in three savings banks.

"On May 18, 1916, the Permanent Fund was \$67,754.31.

"The concerts of the past season were quite up to the best standards of the Society as artistic musical performances, but the Treasurer's report shows that the receipts did not cover expenses, and thus additional evidence is given that the number of oratorios that can be given without financial loss is extremely small. The audiences were enthusiastic at the *Requiem—Walpurgis Night* and at the *Judas Maccabaeus* concerts, but the public did not show much desire to buy tickets, and a warmly enthusiastic audience did not compensate for a frost at the ticket office.

"A rainy day was a factor in the small sale of tickets for the Easter concert, but the financial problems of a Sunday evening concert are much more difficult of solution than twenty years ago, because many of the picture and vaudeville theatres are now open Sundays, and expenses have increased. Talking machines with the latest song hits are taken as a substitute for concerts and the mania for dancing and syncopated time has cultivated a taste for a sort of barbarous sequence of sounds that is more worthy of savages than of civilization. When a bass drum, snare drum, cymbals, watchman's rattle, a whistle and a revolver are among the important instruments of an orchestra, we need hardly inquire what sort of music they play.

"It is hardly conceivable that the depraved musical taste can be more than an ephemeral lapse, and there is an especial responsibility on us to hold fast to the highest musical and artistic standards in the performance of the class of music to which we devote our energies.

"In the singing of music worthy of being sung, the Handel and Haydn Society has a mission and an opportunity quite as great as when it began its career over a century ago, and from the work of rehearsals we derive not only the pleasure of performance but the consciousness that we are contributing our part to the cultivation of musical art and good taste."

ONE HUNDRED AND SECOND SEASON

MAY 22, 1916 TO MAY 28, 1917

At the annual meeting of 1916 held in the building of Boston University, Boylston Street, corner of Exeter Street, the officers elected were:

President, COURTENAY GUILD

Vice President, JOHN C. BRODHEAD

Secretary, DUANE WHITE

Treasurer, GEORGE M. BROOKS

Librarian, WILLIAM N. EUSTIS

Directors, GEORGE F. HATCH, PHILIP BRUCE, HENRY KUHN, EDWARD P. BOYNTON, JOHN E. SCHROEDER, JAMES A. MURPHY, SAMUEL L. HILLS, HAROLD K. MERROW.

Of the eight directors elected each year by the Society it was customary for four to serve as superintendents of the four parts of the chorus and for the other members to constitute the Voice Committee. These appointments were made by the President each year at the first meeting of the Board of Government. The Voice Committee decided upon acceptance or rejection of candidates for the chorus, and the superintendents had charge of arranging the seating of the chorus and also keeping records of attendance, so that those who had not attended a sufficient number of rehearsals would not be allowed to sing at a concert. Each member of the chorus had a number which was checked by the doorkeeper as he or she entered the hall for rehearsal or concert. Every soprano who was absent from two rehearsals in succession would receive a notice from the Superintendent of Sopranos, and delinquent contraltos, tenors, and basses received similar notice. If these notices did not bring a satisfactory excuse or regular attendance, the offender would be suspended or dropped from the chorus.

Mr. John Schroeder, a director of the Society resigned that position because a change of business obliged him to change his residence to another state. The resignation was accepted by the Board December 3, 1916, and Mr. J. Q. Litchfield performed his duties on the Voice Committee for the remainder of the season. Having served on the Board for the previous three years, Mr. Litchfield was ineligible for election for this year, and his volunteer work as an unofficial member of the committee was most acceptable.

Mr. Mollenhauer and Mr. Tucker were re-elected Conductor and Organist by the Board of Government.

Address of President Guild, May 28, 1917:

"During its one hundred and second season the Society gave four concerts. *The Messiah* was sung Sunday, December 17, and was repeated on the following evening. On Sunday the soloists were Mrs. Laura Littlefield, Soprano, Miss Christine Miller, Alto, Reed Miller, Tenor and Wilfred Glenn, Bass. The same soloists appeared on Monday with the exception of the soprano, Miss Grace Northrup singing the Soprano solos at that performance.

"On Sunday evening, February 18, the Society sang the *Saint Cecilia Mass* by Charles Gounod, the first performance of the work by our chorus. The solo numbers were sung by Miss Geneva Jeffords, Soprano, William W. Hicks and G. Roberts Lunger being respectively the Tenor and Bass soloists. This being a short work, was followed, after an intermission, by 'The Pilgrims' composed by George W. Chadwick. The words by Felicia Dorothea Hemans were familiar to everybody and were sung with much spirit by the chorus. As 'The breaking waves dashed high on a stern and rock-bound coast', it recalled to mind a school boy of years ago declaiming the poem at school. According to the youthful orator, it was 'A rock and stern-bound coast' until the teacher stopped him and insisted on an amendment.

"At the conclusion of 'The Pilgrims', Miss Jeffords sang 'Il est doux' from *Herodiade* by Massenet, Mr. Lunger 'Honor and Arms', from Handel's *Samson*. The string orchestra played the Andante from Opus 11 of Tschaiikowsky and Mr. Hicks sang 'Deeper and Deeper Still' and 'Waft her Angels to the sky', both from Handel's *Jephthah*. The chorus then sang Sullivan's 'Lost Chord' that was received with great enthusiasm by the audience. The concert closed with 'America', and the feeling that our country was soon to be drawn into the great war in Europe added religious and patriotic fervor to the singing of the hymn by chorus and audience.

"On the evening of Easter Sunday, April 8, Mendelssohn's *Elijah* was sung. Assisting artists were Mrs. Grace Bonner Williams, Soprano, Miss Alma Beck, Alto, Lambert Murphy, Tenor and Henri Scott, Bass, with Miss Edith B. Whitcomb, Soprano, and Mrs. Isabelle W. Ray, Contralto, from our own chorus. It was the opinion of many that this was the best performance of *Elijah* given in recent years. At the end of the oratorio, the audience joined the chorus in singing 'America'.

"The Boston Festival Orchestra played at all our concerts of the year.

"Rehearsals of the chorus were held in Jacob Sleeper Hall, excepting the last rehearsal with orchestra, held in Symphony Hall on the days of the concerts of December 17, February 18 and April 8.

"On the evening of Sunday, March 11, after the rehearsal, Mr. Louis C. Elson gave a very interesting lecture on Early American Music. At the lecture, and at the buffet supper that followed, the chorus were guests of the President.

"Another social meeting was held on the evening of April 20 in Jacob Sleeper Hall. A group of about forty men of the Apollo Club of Boston, conducted by Mr. Mollenhauer, presented a musical program of chorus and solos, and at the close of the program, refreshments were served. The entertainment was provided by the President of the Apollo Club, who was also the President of the Handel and Haydn Society, Mr. Mollenhauer being conductor of both organizations."

ONE HUNDRED AND THIRD SEASON

MAY 28, 1917 TO MAY 27, 1918

In preparing the chronicle of these years of the Society it appears to be necessary to present the story almost in the form of a diary, in order that the events of each year, and the names of officers, the works, and the soloists may be found readily.

At the annual meeting held May 28, 1917, the officers elected were:

President, COURTENAY GUILD

Vice-President, JOHN C. BRODHEAD

Secretary, DUANE WHITE

Treasurer, GEORGE M. BROOKS

Librarian, WILLIAM N. EUSTIS

Directors, GEORGE F. HATCH, PHILIP B. BRUCE, EDWARD P. BOYNTON, JAMES A. MURPHY, SAMUEL L. HILLS, HAROLD K. MERROW, PETER ROBERTSON, ROBERT ENTWISTLE.

Mr. Mollenhauer served again as Conductor and Mr. Tucker as Organist during this year.

During this year a considerable number of members of the chorus entered the army or navy, and some of them sent letters to officers of the Society from the war zone. After one of the regular Sunday evening rehearsals the chorus heard a very interesting talk by William H. Kenney, of the Apollo Club of Boston, about his experiences in driving an ambulance for the French Army. Too old to be accepted as a soldier, Mr. Kenney joined an ambulance unit that was frequently under fire. Several of his comrades who drove ambulances were killed, but after about two years of service he returned to Boston unwounded and wearing a decoration for bravery given by the French government.

In reviewing this year of the Society, the President said in his annual address:

"For the first time since 1865, our country has been at war during an entire year preceding the annual meeting of this Society and although a number of our younger members are in the service of their country, we have kept our chorus at about normal strength.

"Our first concerts of the season 1917-1918 were given on Sunday and Monday evenings, December 23 and 24. On Sunday, Marie Stoddart, Alma Beck, Reed Miller and Henri Scott were the soloists. On Monday, the same Tenor and Bass were heard,

but Grace Bonner Williams and Merle Alcock sang the Soprano and Contralto parts. As for many years past the oratorio performed by the Society in the Christmas season was *The Messiah* and the work of chorus and soloists was worthy of the reputation of this familiar oratorio.

"On Sunday evening, February 17, we gave two works by American composers: *Hora Novissima* by Horatio W. Parker and *Peace With a Sword* by Mabel W. Daniels, the words of the latter number adapted from a poem by Abbie Farwell Brown and inspired by the motto on the flag of Massachusetts. Soloists for this concert were Mme. Hudson-Alexander, Merle Alcock, Lambert Murphy and Frederic Martin. A large audience was present in Symphony Hall but not large enough to cover the cost of producing the works. At this concert *Peace With a Sword* had its first public performance and it was well received by public and critics.

"*The Redemption*, by Gounod, was sung by the Society on Easter Sunday, March 31. Soprano soloists were Mme. Hudson-Alexander and Miss Edith B. Whitcomb. The Alto was Minerva Komenarski and the Tenor, Baritone and Bass parts were sung by Lambert Murphy, Earl Cartwright and Frederic Martin.

"The soloists were most satisfactory and the performance of the work was considered one of the best ever given by the Society.

"The Board of Government voted that the net profit of the season's concerts be given to the War Fund of the Young Men's Christian Association. There was no net profit available for this purpose but a gift of five hundred dollars was received from an officer of the Society, and, with his approval, this amount was donated to the Y. M. C. A. War Fund.

"On May 1, 1918,

The Permanent Fund was.....	\$52,237.75
The Building Fund was.....	37,556.54
The Site Fund was.....	2,881.94"

ONE HUNDRED AND FOURTH SEASON

MAY 27, 1918 TO MAY 26, 1919

The officers elected for the 104th season of the Society were:

President, COURTENAY GUILD

Vice-President, JOHN C. BRODHEAD

Secretary, HAROLD K. MERROW

Treasurer, GEORGE M. BROOKS

Librarian, ISAAC W. RISDON

Directors, JAMES A. MURPHY, SAMUEL L. HILLS, PETER ROBERTSON, ROBERT ENTWISTLE, HENRY KUHN, JOHN L. DYER, THOMPSON STONE, DUANE WHITE.

On account of poor health and business engagements, Mr. White felt obliged to decline re-election as Secretary, but consented to serve on the Board of Directors. This year the name of Thompson Stone, later to become Conductor of the Society, appears for the first time as one of the Board.

In the month after the annual meeting Mr. Robertson resigned and Mr. Harvey P. L. Partridge was elected to succeed him as a director.

The government tax of 10 per cent on tickets to places of amusement enacted during the war would have been a handicap to the Society. At the request of the President of the Society Mr. John K. Berry acted as attorney for the Society, without charge, and obtained a ruling from the Treasury Department that the concerts were of religious or educational character and not subject to taxation. A vote of thanks to Mr. Berry was passed by the Board of Government.

The new Secretary was a graduate of the Massachusetts Institute of Technology, and he made the arrangement that enabled the chorus to rehearse in Huntington Hall in the old Technology building on Boylston Street where he had attended lectures as a student. The hall was better suited for rehearsals and less expensive than halls where rehearsals had been held since leaving Bumstead Hall in the old Music Hall Building.

The President and Secretary conferred with the managers of Symphony Hall and obtained an agreement that the latter should pay the Society \$2,000 for three Sunday afternoon concerts of the season and pay all direct costs of each concert. This agreement was ratified by the Board of Government.



A medal of government bronze, two and one-half inches in diameter, of which the above is a fac-simile, was struck by the Society in commemoration of its first century.

At the first concert of the season the soprano and bass soloists were represented by substitutes on account of influenza. Mr. Ellis, of the Symphony Hall management, said that as an officer of the Society announced to the audience the change of half the soloists as printed on the program, it was the first time he had heard an apology of that kind made in the form of congratulation to the audience that such able substitutes had been found for the singers they had expected to hear when buying tickets. They applauded as if they had heard good news.

In his review of this season the President said:

"Two important changes were made in the work of the Handel and Haydn Society for the season of 1918-1919. The rehearsals were held in Huntington Hall and the concerts were given on Sunday afternoons at half past three o'clock.

"Both changes were of financial benefit to the Society and another saving was made by giving but one performance of *The Messiah*, for the second performance of the work in recent years had always required an expense that was greater than the receipts from sale of tickets.

"The financial question was extremely important in planning for the work of the Society, for the previous season, with our country at war, had been disappointing, the expense being considerably more than our income.

"Large audiences had attended concerts in Symphony Hall Sunday afternoons in 1917-1918, and the officers of this Society wished to try the experiment of giving the midwinter concert on a Sunday afternoon in March, 1919. It was found that we could not secure Symphony Hall on that afternoon unless we would agree to give all three of our concerts for the season on Sunday afternoons, and this plan was adopted by the Board of Government.

"We sang to capacity audiences at our first and second concerts, and to a large audience with only a few vacant seats at the third concert.

"The change from Jacob Sleeper Hall to Huntington Hall for rehearsals gave us a larger hall at less expense, and this saving combined with the greater receipts and less expense of the concerts resulted in our being able to cover all expenses of the season and to cancel the debt of \$2,000 carried over from the previous year.

"The first rehearsal for the season was called for October 6, but, on account of an epidemic of influenza in Boston, all public halls of the city were closed, and the rehearsal was postponed to October 13, and again to October 20, when the first rehearsal was held.

"Our Vice-President and our Secretary were absent from Bos-

ton on war work at the beginning of the season, but the signing of the armistice allowed them to return and to resume their duties with us.

"For the one hundred and fourth season of the Society three concerts were arranged. For December 22, 1918, the soloists announced were Mabel Garrison, Merle Alcock, Arthur Hackett and Arthur Middleton. On account of the influenza, that was still prevalent at that time, Miss Garrison and Mr. Middleton were unable to appear, and at short notice their places were filled in a satisfactory manner by Florence Hinkle and Henri Scott.

"The *Verdi Requiem* was given Sunday, March 2, with Marie Rappold, Louise Homer, Morgan Kingston and Clarence Whitehill as soloists. The Easter performance of *The Creation* was on April 20, with Marie Sundelius, Arthur Hackett, and Frederic Martin in the solo parts.

"All of these concerts were given in Symphony Hall, beginning at 3:30 P.M., with the Festival Orchestra assisting.

"Mr. Tucker has continued his devoted service to the Society as organist and accompanist, and the chorus, trained and conducted by Mr. Mollenhauer, certainly maintained if it did not actually surpass its previous high standard of excellence in the performances of the season.

"The pleasure of attending our rehearsals was greatly increased by the kindness of Mrs. Grace Bonner Williams, Mr. Walter H. Smith, Mr. George Stewart, Mr. Jacques Hoffman, and other friends, professional and amateur, old and young, who favored us with vocal or instrumental solos.

"There were 28 rehearsals, of which 24 were on Sunday at 6 P.M., three on Sunday mornings on the days of the concerts, and one with orchestra on Saturday afternoon before the *Requiem* Concert.

"Some of our members have a remarkable record of attendance. The superintendents report that Mrs. Ruth Plumer, Miss Edith F. Perley, Mrs. Annie J. Johnson, Miss Minnie F. Scott, Mrs. Grace F. Estes, Miss Madeline H. Pieterz, Mrs. Louise T. Sturtevant; Messrs. Charles H. Bean, John H. Coffin, John L. Dyer and Wilton L. Currier have a perfect record of attendance for the season.

"At the close of the season the chorus comprised 127 sopranos, 100 contraltos, 89 tenors and 97 basses, including a number having leave of absence for war service.

"On May 6, 1919, the Building Fund of the Society was \$39,158.35 having increased \$1,601.81 since the report of a year ago.

"The Site Fund is \$3,002.27.

"The Permanent Fund of the Society had a market value of \$54,189.93 on May 15, 1919, the cost value being \$66,549.62. All

income from this fund was turned over to the treasurer of the Society.

"The criticism most frequently made of the Handel and Haydn Society is expressed in the question: 'Why do you so seldom bring out any new work?'

"We like to sing new music. It is much more interesting to the chorus than to repeat the old favorites year after year and many music lovers like to hear new works, but it does not pay.

"The only oratorio that can always be counted upon to make a profit is *The Messiah*, and it is doubtful if even this work would fill Symphony Hall if given at any other time than the week before Christmas. Next to *The Messiah* in popularity is Mendelssohn's *Elijah*, followed by Haydn's *Creation* and Verdi's *Requiem*. All other works in recent years have been given at a loss, and even for some of these most popular works the receipts have occasionally been less than the cost of production.

"A musical society exists for the purpose of cultivating musical art and not for the purpose of making money, but if the money to pay salaries, rent and cost of concerts is not received from the sale of tickets or from some other source, the society cannot exist long for any purpose.

"A year ago the profits from a concert of the Society were to be given to the Y. M. C. A. Two works by American composers were given. The shorter work, composed and written by Bostonians and receiving its first public performance, was expected to arouse much interest. There were about fifty patronesses in addition to the general public. The soloists were competent and the concert well advertised, but the net result was a loss of over \$1,000, or about \$2,000 if we charge for the proportional part of the year's expense. We did not require the Y. M. C. A. to refund this sum to us but sent them a check for \$500. This \$500 did not come, however, from the sale of tickets nor from the treasury of the Society. With receipts from sale of tickets for concerts \$5,000 less than expenses of the season, it is obvious that the officers were not eager to produce any new works in the next season.

"Another question that is often asked is: Why do you not engage the great opera singers like Caruso, Galli Curci, and John McCormack?

"The answer is the same as to the query regarding new works. It would not pay. After inquiring the fee of the highest priced singers for a concert with our Society, it did not require much figuring to show that the entire receipts of the concert would be required to pay the fee of the principal soloist, leaving nothing to cover other expenses.

"Fortunately there is a fund of the Society amounting to over \$50,000, representing profits of former years, gifts and legacies.

Without the income from this fund it would have been difficult in recent years to carry on the concerts of the Society in competition with the automobile, motion pictures and mechanical music.

"I wish to express my appreciation of the splendid spirit of loyalty to the Society and devotion to the cause of good music shown by my fellow officers and by the members of the chorus during the past year.

"Business arrangements that were entered into made it necessary to reduce the complimentary tickets for orchestra rehearsals to one for each member of the chorus and to cut off all complimentary tickets to members of the chorus for concerts. Officers, as well as other members of the chorus, received nothing but one rehearsal ticket for each concert, and yet the interest and enthusiasm of the Society seemed to be in no way diminished by this sacrifice.

"It is this loyalty and devotion to the cause of good music that has kept the Handel and Haydn Society for more than a century one of the leading musical societies of America, and while such a spirit pervades the Society there will be no cause to fear for its future."

ONE HUNDRED AND FIFTH SEASON

MAY 26, 1919 TO MAY 24, 1920

The annual meeting of 1919 was held in the Technology Building, 491 Boylston Street, in another room of the same building in which rehearsals of the Society had been held.

Officers elected were:

President, COURTENAY GUILD
Vice-President, JOHN C. BRODHEAD
Secretary, HAROLD K. MERROW
Treasurer, GEORGE M. BROOKS
Librarian, ISAAC W. RISDON

Directors, HARVEY P. L. PARTRIDGE, ROBERT ENTWISTLE, HENRY KUHN, JOHN L. DYER, THOMPSON STONE, DUANE WHITE, PAUL SPAIN, GEORGE E. BANKS.

Mr. Emil Mollenhauer was re-elected Conductor at the first meeting of the Board of Government at a salary of \$1,200, and Mr. Hiram G. Tucker was re-elected Organist and Accompanist at a salary of \$350. At a later meeting it was voted to pay an additional honorarium of \$300 to Mr. Mollenhauer and an additional \$250 to Mr. Tucker.

The arrangement of the previous season had been made with Messrs. Ellis and Mudgett, managers of Symphony Hall, whereby the Society received a fixed sum from the managers who bore all expenses of the concerts, the Society furnishing its Chorus, Conductor, and Organist.

The plan was so satisfactory that the Board accepted an offer of Messrs. Mudgett and Brennan, managers of Symphony Hall, for this season. As there were to be four concerts, one more than in the year before, the price agreed upon was \$2,666.67.

In his annual address reviewing the work of this season the President said:

"During the season of 1919-1920 the Handel and Haydn Society continued the plan adopted in the previous season of giving concerts on Sunday afternoons, instead of the Sunday evening concerts that had been given for many earlier years.

"The arrangement of the previous season regarding professional management of the concerts was also renewed, and the So-

ciety was thus assured of sufficient income to pay all expenses of the season. The treasurer's report shows that our income was about \$2,000 more than our expenses, but this does not indicate that money received from our concerts covered all bills of the season. Our permanent fund earned about \$3,000 in the year, and we drew \$1,000 of this for general expenses.

"Although our income increased, expenses also increased, and without the income from the fund, made up of profits of previous years and gifts of friends, there would have been a deficit for the season.

"Members of the chorus appear to enjoy a good amount of work in preparation for the concerts, and as the work of the previous year seemed almost too easy for the number of rehearsals, the Board of Government decided to increase the number of concerts of the season from three to four.

"It will be remembered that the Society formerly gave four concerts each season, but the second was a repetition on Monday evening of *The Messiah* that had been sung the evening before.

"When the Society was giving two performances of *The Messiah* each year, a circular of the Society at the opening of the season caused some amusement by requesting purchasers of season tickets to state which Messiah they wanted.

"We sang *The Messiah* Sunday, December 21, 1919, with Caroline Hudson Alexander, Mary Jordan, Reed Miller, and Willard Flint as soloists. Edgar Schofield, the Bass soloist, was unable to sing because of illness and Mr. Flint with only a few hours' notice filled his place very acceptably. Two Boston newspapers on the following day praised the singing of Mr. Schofield as good singing by a young singer that was appearing before a Boston audience for the first time.

"On January 25, 1920 Rossini's *Stabat Mater* and Gounod's *Gallia* were sung, with Frieda Hempel, Florence Mulford, Morgan Kingston and Jose Mardones for soloists, and seldom, if ever, has the Society heard so good a quartette at an oratorio.

"*Samson and Delilah* was sung February 22 with Margaret Matzenauer, Lambert Murphy, Clarence Whitehill and Frederic Martin in the solo parts, Mr. Whitehill replacing Mr. Gogorza who was ill.

"The last concert of the season was given, as usual, on Easter Sunday, falling this year on April 4. *Elijah* was sung to an audience that taxed the capacity of the hall, and the soloists were Florence Hinkle, Arthur Hackett, and Reinald Werrenrath. Mr. Werrenrath was singing for the first time with our Society and received much praise for his work.

"You who were present at these concerts hardly need to be told that every one of our concerts of the past season was sung

to an audience greater in number than the seats in Symphony Hall, that the soloists were the best we could obtain, and that the chorus under Mr. Mollenhauer did work that was creditable to him and to the Society.

"Rehearsals of the season were held in Huntington Hall, at 6 P.M., excepting the orchestral rehearsals on the morning of each of the four concerts at 10 o'clock in Symphony Hall.

"A splendid record of attendance has been made by some members of our chorus. Such regularity is most encouraging to the conductor and to the officers of the Society, and it can hardly be doubted that those who attend the most rehearsals obtain the most pleasure as well as the most benefit from the rehearsals.

"These singers attended every rehearsal and every concert of the season: Mrs. Elaine W. Gould, Miss Ella Hanley, Miss Minnie F. Scott, Mrs. Grace Estes, Miss Olive De Maris, Miss Madeline Pietrez, Mrs. Louisa F. Sturtevant and Messrs. Francis Lowe, F. C. Swan, W. L. Currier, E. R. McAfee and M. W. Parker.

"At the close of the season the chorus included 144 sopranos, 92 contraltos, 85 tenors and 95 basses, a total of 416.

"The book value of the Building Fund of the Society amounted to \$40,927.08 on May 6, 1920, having increased \$1,768.73 from income during the year.

"The Site Fund is \$3,127.18.

"The market value of the Permanent Fund on May 15, 1920 was \$49,651.43, a decrease in valuation of over \$4,000 for the year due to shrinkage in valuation of securities.

"The chorus has had the pleasure of listening to good soloists at several rehearsals of the season.

"In order that members of the chorus might have an evening's entertainment with their friends after the close of the season, the President of this Society arranged for every member of the chorus to be his guest with a friend at a special concert of the Apollo Club on the evening of Monday, April 26. No tickets were sold for this concert, all tickets being complimentary. It was a good concert, and the President of the Apollo Club expressed the hope that other special concerts might be given for our Society in the future.

"I wish to express my appreciation of the splendid work of the officers of this Society done for love of music and love for the old Handel and Haydn. If they were so-called laboring men, they would perhaps demand high pay for their labors, but as gentlemen and lovers of music, they do hard work and much of it without even a complimentary ticket for the concerts. It is a pleasure to be associated with men who are enthusiastic in their work

without expectation of a reward, excepting the consciousness of having had a share in maintaining and improving the high musical standards of Boston."

ONE HUNDRED AND SIXTH SEASON

MAY 24, 1920 TO MAY 23, 1921

For the one hundred and sixth season the following officers were elected:

President, COURTENAY GUILD

Vice-President, JOHN C. BRODHEAD

Secretary, HAROLD K. MERROW

Treasurer, GEORGE M. BROOKS

Librarian, ISAAC W. RISDON

Directors, GEORGE E. BANKS, JOHN L. DYER, ALBERT E. KELEHER, HENRY KUHN, HARVEY P. L. PARTRIDGE, DUANE WHITE, PAUL SPAIN, THOMPSON STONE.

The Board of Government fixed the salaries of Mr. Mollenhauer and Mr. Tucker at \$1,200 and \$350 and additional honorariums of \$50 to Mr. Mollenhauer and \$20 to Mr. Tucker were voted at the end of the season.

At the close of the season in April 1920 the resignation was accepted of Mr. James R. Powers, who had served as doorkeeper of the Society for many years. In recognition of his faithful service, members of the chorus made contributions to a fund that was used to purchase a watch that was presented to Mr. Powers April 8, 1921.

The business arrangement with Messrs. Mudgett and Brennan of Symphony Hall was renewed on the same terms as those of the previous year, with an addition of \$500 for the second performance of *The Messiah*, as there had been but one performance of it in the former year.

The President of the Society was in the hospital for the first two weeks of January, but sang as a member of the chorus in Symphony Hall through the concert of January 23, and on the following day became President of the Harvard Musical Association.

The story of the Society for this season is thus summarized by its President:

"During the sixth season of its second century the Handel and Haydn Society sang in five concerts, making a record of 815 as its total up to the present time.

"For the first time since Easter in 1918 we gave an evening concert, and the audience was large. *The Messiah* was sung at this concert on the evening of Monday, December 20th, with the

same soloists that sang at the afternoon performance of Sunday, December 19th. The soloists were Inez Barbour, Nevada Van der Vere, Morgan Kingston, and Reinald Werrenrath, and both performances were quite up to the high standard of our Society.

"On the afternoon of January 23rd, Marie Rappold, Lambert Murphy, and Royal Dadmun were the soloists at an excellent performance of Sullivan's *Golden Legend*.

"For Verdi's *Requiem Mass* on February 2nd, the soloists were Florence Hinkle, Merle Alcock, Edward Johnson, and Clarence Whitehill. The only big snow storm of the winter fell on this day, the records showing that more snow fell than in any other 24 hours for many years. In the afternoon the streets were almost impassable for automobiles, and although a splendid concert was given, a considerable number of seats in the hall were vacant.

"All our concerts of the season were given in Symphony Hall, and on Easter Sunday, Horatio Parker's *Hora Novissima* was sung, with Caroline Hudson-Alexander, Sophie Braslau, George Meader, and Fred Patton as soloists. As Professor Parker had died in the previous year, it seemed fitting to sing this work which is one of the best known of his compositions. A good audience was present, but not all the seats in the hall were occupied.

"Two years ago with only three concerts there did not seem to be work enough to interest the chorus, so that we gave four concerts in the one hundred and fifth season, and with the two performances of *The Messiah* in the past season we have given more performances than in any season since the centenary performances of 1915.

"Rehearsals were held on Sunday evening at 6 o'clock in Huntington Hall, with an orchestral rehearsal at Symphony Hall on Sunday morning before each Sunday concert.

"The treasurer's report shows that we did not call upon the Trustees of the Permanent Fund of the Society for any money during the past year. The cash received from the concerts was not enough to cover all expenses of the year, and a considerable cash balance at the beginning of the season was reduced by \$687.01, which would represent a deficit of that amount if cash from the box office were our only source of income.

"The report of the Permanent Fund shows \$3,389.82 as income collected for the year. The Building Fund reports income of \$1,871.12 for the year. The Site Fund gained \$136.59. All of this income was added to the principal of the several accounts, so that a loss of cash in General Account is offset by a gain of considerably more than \$5,000 in our invested funds.

"The income from Building Fund and Site Fund can be used only for the purposes for which they are designated, and the in-

come from the Permanent Fund is helpful in compensating for considerable shrinkage in some of the securities held.

"The Permanent Fund on May 16, 1921 had a market value of \$54,840.39. The Building Fund on May 6, 1921, stood on the books as \$42,798.20. The Site Fund on May 15 was \$3,263.77.

"It is fortunate for this Society that it has invested funds, representing profits from concerts given years ago, and gifts and legacies from friends of the Society.

"All our expenses have increased, and it has not been possible to make the income from the concerts cover all expenses of the season. It is doubtful if one large musical society in our part of the country has been able to cover expenses of the past season by sale of tickets to concerts. The soloists of our concerts were the best that could be obtained, and fees of the soloists were so large that after paying the sums guaranteed to our Society for the season there was a small deficit instead of a profit remaining for the business management.

"No business man needs to be told that financial conditions in America in the musical season of 1920-1921 were very different from those of 1919-1920. There was business depression throughout our most recent season, and the class of people who attended concerts were economizing, although another class of men seem to have an abundance of money to spend on base ball games and prize fights.

"The records of our superintendents show the attendance to have been as follows:

"There were five concerts and 28 rehearsals.

"A perfect record of attendance at all concerts and rehearsals of the season was made by Mrs. W. E. Fleming, Miss Ella Hanley, Mrs. A. June Johnson, Mrs. Edith T. Smith, Miss Jeannette T. Svehla, Miss Corinne Viveiros, Mrs. Grace F. Estes, Miss Lucy Ohfe, Mrs. Louise T. Sturtevant and also by Messrs. Brooks, Currier, Keleher, Marque, McAfee, Morrison, Parker, Swan, and Lowe.

"At the close of the season there were 139 sopranos, 100 contraltos, 84 tenors, and 101 basses.

"During the past year the Voice Committee had seven meetings to hear candidates for the chorus. They accepted 22 sopranos, 28 altos, 9 tenors, and 14 basses, and refused a favorable report to 23 sopranos, 26 contraltos, 3 tenors and 15 basses.

"Mr. Mollenhauer, our conductor, added to his many triumphs and justified the claim of his friends that he is one of the foremost conductors in the world for chorus and orchestra.

"Mr. Tucker gave another year of loyal and efficient service as organist and accompanist.

"On April 25 it was my pleasure to entertain the chorus by

a special concert of the Apollo Club. No tickets were sold, but two complimentary tickets were issued to each member of our chorus.

"A similar concert was given in 1920, and so many people appeared to enjoy it that I was glad to be able to arrange a concert this year on the same basis as in 1920.

"Probably every member of the chorus knows that it would be absolutely impossible to give our Handel and Haydn concerts if chorus and officers did not do an immense amount of work without financial compensation.

"I wish to congratulate the Society on another successful season, and to thank officers and chorus for their loyal and conscientious work."

ONE HUNDRED AND SEVENTH SEASON

MAY 23, 1921 TO MAY 22, 1922

Officers elected for the 107th year of the Society were:

President, COURTENAY GUILD

Vice-President, JOHN C. BRODHEAD

Secretary, HAROLD K. MERROW

Treasurer, GEORGE M. BROOKS

Librarian, DUANE WHITE

Directors, GEORGE E. BANKS, PAUL SPAIN, ROBERT ENTWISTLE, ALBERT E. KELEHER, GEORGE B. MAGRATH, GEORGE F. HATCH, JOHN S. RUSSELL, E. ROSCOE McAFEE.

The Board of Government at its first meeting re-elected Messrs. Mollenhauer and Tucker at salaries of \$1,200 and \$350, and at the end of the season additional honorariums of \$300 to the Conductor and \$150 to the Organist were added.

In this season the Society followed the same plan as in the previous year in making an arrangement with the managers of Symphony Hall, who took charge of business management of the concerts paying an agreed net price to the Treasurer for each concert.

The Board of Government had meetings at various dates, their final meeting of the season being on May 10 at the residence of the President where they had been his guests at dinner.

The story of this season was thus related in the annual address of the President of the Society:

"In its one hundred and seventh season the Handel and Haydn Society of Boston sang in five concerts and twenty-nine rehearsals.

"As usual the majority of the chorus showed by their regular attendance at the concerts and rehearsals their interest in and love for choral music, and it is a pleasure to record the names of those who have not been absent from rehearsal or concert during the season. The names in this roll of honor for the past season are, perfect attendance: Mrs. Edith T. Smith, Miss Mary L. Bryant, Miss Sarah Haines, Mrs. Grace Estes, Miss Elizabeth Smith, Miss Louisa Sturtevant, Mrs. R. D. Parker; Messrs. Arthur L. Hale, John H. Lander, Frank E. Swan, W. L. Currier, Joseph Marque, R. D. Parker, Daniel J. Morrison, Everett C. White, George M. Brooks, Courtenay Guild, H. K. Merrow.

"At the close of the season there were 150 sopranos, 99 contraltos, 97 tenors, and 88 basses, in all 434.

"The Voice Committee met nine times and examined 143 candidates for the chorus. They accepted 43 sopranos, 15 contraltos, 9 tenors and 24 basses. Candidates accepted, 91; rejected, 52.

"The past season has been the twenty-third that the Society has been conducted by Mr. Mollenhauer, and the singing of the chorus has been kept up to the high standard that he always requires.

"Mr. Tucker, our organist and accompanist, has been with the Society for more than a half century. He has been remarkably faithful and loyal to the organization, and he was truly heroic when he insisted on playing at a rehearsal and also in a musical entertainment for the chorus on the same day that he had broken two ribs by a fall in his home.

"Several artists entertained the chorus on rehearsal nights, and as President of the Apollo Club of Boston I had the pleasure of purchasing all the tickets for a special concert of the club on April 24 and of presenting two tickets to each member of our chorus. This is the third season that such a concert has been given, and a large number of letters seem to indicate that the concert was enjoyed.

"The total number of concerts given by the Society to date is 820.

"The rehearsals of the season were held in Huntington Hall, excepting the four orchestral rehearsals that were held on Sunday mornings in Symphony Hall on days that concerts were given.

"As in the previous season, five concerts were sung, the work of this season including *The Messiah* on Sunday afternoon, December 18 and Monday evening, December 19, with Grace Kerns, Frieda Klink, Lambert Murphy and Fred Patton as soloists.

"For Saint-Saens *Samson and Delilah* on the afternoon of January 22, the soloists were Margaret Matzenauer, Morgan Kingston, Emelio de Gogorza, and Herbert Wellington Smith.

"On March 12 Dvorak's *Stabat Mater* was sung, with Helen Stanley, Kathryn Meisle, Arthur Hackett and Clarence Whitehill singing the solo numbers.

"On the afternoon of Easter Sunday in singing Mendelssohn's *Elijah* the Society was assisted by Florence Hinkle, Delphine March, Paul Althouse, and Norman Jollif.

"Under the able conducting of Mr. Mollenhauer the Society did creditable work and was favored by the presence of a large audience at every concert.

"Financially we appear to have done well, as we have \$709.35 in the treasury, while a year ago we had \$643.76, but we drew \$1000 from income of the Permanent Fund for the year, so that our receipts from five concerts were \$934.41 short of the expenses of the year. We were able to give our concerts and to pay our

bills, as in all recent years, by using a part of the income of the fund that was accumulated by profits of seasons long ago and by gifts and legacies of friends of the Society.

"No addition to the principal of the Permanent Fund was made from 1914 to 1919 inclusive, but in the past three years we have been able to add a considerable part of the income to the principal of the fund.

"An investment of a part of the fund in railroad stock many years ago caused a considerable shrinkage in the fund in the past ten years. The loss has now been made good by our thrift and by the increase in value of other securities.

"For the first time in ten years we can say that the Permanent Fund is larger than ever before. In 1920 the market value was below \$50,000. In 1921 it was nearly \$55,000, and this year it is over \$65,000.

"This rapid appreciation is largely due to increase in market value of our securities, but it is pleasant to note that our income has steadily grown. Both in market value and in annual income the Permanent Fund has achieved a best on record.

"Thanks of the Society are due to the Trustees of the Permanent Fund and of the Building Fund for painstaking care in handling these funds, without remuneration, for our benefit.

"Net income of the Building Fund added to the principal in the past year was \$1,834.21. The fund has a book value of \$44,632.41, and a market value of over \$40,000. Nearly half of this amount represents income added to principal.

"The Site Fund was increased by \$142.19 received as interest and now stands at \$3,405.96.

"I wish to thank the officers, superintendents, voice committee and all the chorus for loyal and effective work.

"It has been a pleasure to serve with you."

ONE HUNDRED AND EIGHTH SEASON

MAY 22, 1922 TO MAY 28, 1923

Officers elected for the 108th season were:

President, COURTENAY GUILD
Vice-President, HIRAM G. TUCKER
Secretary, HAROLD K. MERROW
Treasurer, GEORGE M. BROOKS
Librarian, GEORGE E. BANKS

Directors, JOHN S. RUSSELL, JOHN C. BRODHEAD, GEORGE F. HATCH, ROBERT ENTWISTLE, DUANE WHITE, ALBERT F. KELEHER, GEORGE B. MAGRATH, THOMPSON STONE.

When nominations were in order at the annual meeting Mr. Hiram Tucker, Organist and Accompanist of the Society, was nominated for President in a highly laudatory speech, and a second speaker heartily seconded the nomination.

The President then stated that he had never sought office in the Society, the office of President having come to him by the death of two Presidents in 1914 and 1915. He had asked his friends not to re-elect him, and if consulted before this meeting would gladly have withdrawn in favor of Mr. Tucker or any other suitable candidate. As he was confident that Mr. Tucker was not aware of the presentation of his name, and as his unexpected election might give the impression that the President had been kicked out of office for incompetence or misconduct, the President announced his own candidacy for re-election, as a test of whether or not his work for the Society was approved. This was the nominating speech, and he requested that nobody else should speak in his behalf. When the vote was taken Mr. Tucker received about one third of the votes cast.

Recognition of the long and loyal service of Mr. Tucker might have been made more fittingly in another way than by the impulsive action of certain members in nominating him for President of the Society. Fortunately the episode did not lead to discord among officers and members of the Society.

Mr. Brodhead, who had served as Vice-President for several years then stated that although he did not favor the election of our Organist to the Presidency of the Society it would seem proper to honor him in some way for his long and faithful services. He therefore nominated Mr. Tucker for Vice-President, and the election was unanimous. The generous act of Mr. Brodhead was

helpful in restoring the harmony that had been somewhat disturbed by the earlier events of the evening.

Mr. Mollenhauer and Mr. Tucker were re-elected Conductor and Organist at the first meeting of the Board of Government, but Mr. Tucker was never again to serve the Society. He was stricken with illness before the first rehearsal of the season and died in October. By vote of the Board, the salary and honorarium that he would have received for the season, amounting to \$500, were sent to his widow, together with a fund of \$265 contributed by members of the chorus.

Mr. Frank Luker, Accompanist of the Apollo Club under the conducting of Mr. Mollenhauer, was elected Organist and Accompanist to succeed Mr. Tucker.

In his annual address of this year President Guild said:

"In the season of 1922-1923 the Handel and Haydn Society sang two oratorios in addition to the two performances of *The Messiah* on Sunday afternoon, December 17 and Monday evening, December 18. Elgar's *Dream of Gerontius* was sung February 11, and Gounod's *Redemption* closed the series of concerts of the season on the afternoon of Easter Sunday, April 1.

"Although the number of concerts was one less than in the previous year, the work was much harder and the expense much greater. A number of extra rehearsals for the entire chorus, and a larger number of extra rehearsals of a small chorus were necessary to prepare for a creditable performance of the work of Elgar that had never before been sung by the Society. The necessity for these extra rehearsals, and the fact that Easter fell on such an early date, made it impracticable to give the same number of works as in the previous few years.

"There had been many requests for the Society to sing a new work, or some oratorio that it had never before sung, and when the suggestion came of the performance of *Gerontius* with John McCormack to be the tenor soloist, the idea was received with enthusiasm by the board of directors.

"On account of the illness of Mr. McCormack it was uncertain whether or not he would be able to sing with us, and when it was definitely learned that he could not fill the engagement, it seemed best to carry through the plans that had been made and to get the best artist that could be obtained for the tenor part in the Elgar oratorio. Mr. Crooks sang the tenor numbers in the work with voice and style that delighted the audience and the chorus. Although a musical critic of one Boston paper gave what he called 'regretful dispraise' of chorus and conductor in his review of the concert, the audience was unusually demonstrative and at the end of the performance continued their applause for some minutes.

"For this concert there was an extra rehearsal with orchestra.

The extra compensation to the orchestra for this rehearsal, together with the purchase of books and rent of hall for extra rehearsals, added a considerable sum to the expenses of the season, but the chorus had valuable instruction in studying the work, and the directors of the Society felt that it was well worth doing.

"For this concert of February 11 Merle Alcock sang the contralto solos, and Clarence Whitehill was the bass soloist. As already stated Richard Crooks was the tenor at this concert.

"Merle Alcock and Richard Crooks were also among the soloists at the Easter concert on the afternoon of April 1. The other soloists were Florence Hinkle, Edith Whitcomb Steeves, Clifton Wood and Reinald Werrenrath.

"All seats were taken and there were many standing in the audience on Easter Sunday. At the Elgar concert a large audience was present, but as it was not a familiar oratorio, there was not so great a demand for tickets as for the concert when *The Redemption* was sung.

"At the performances of *The Messiah* all available tickets were sold for the Sunday afternoon concert, and a good audience, although smaller than on Sunday, was present at the Monday evening concert. For this concert one complimentary ticket was given to each member of the chorus.

"The soloists for the two performances of *The Messiah* were Ethel Hayden, Charlotte Peegé, Arthur Hackett, and Royal Dadmun.

"In all concerts of the season the chorus won new glory for the Society and gained praise of the press for the continued excellence of work under the guidance of Mr. Mollenhauer. The soloists were the foremost oratorio singers in America that could be obtained, and in every way the concerts of the season have been worthy the reputation of our old and honored society.

"The following members of the chorus were present at all regular rehearsals and concerts of the season: Mrs. Grace Cook, Miss Ella Hanley, Mrs. Ruth Plumer, Mrs. Edith T. Smith, Mrs. Grace F. Estes, Miss Sarah F. Haines and Miss Elizabeth Smith, also Messrs. Frank E. Swan, Daniel A. Fraser, George M. Brooks, George B. Magrath, F. L. Martin, Joseph Marque, H. K. Merrow and John S. Russell.

"At the close of the season the chorus maintained 159 sopranos, 99 contraltos, 71 tenors and 76 basses.

"The Voice Committee had nine meetings to test candidates for the chorus. Thirty candidates were rejected and ninety accepted. Those accepted were 39 sopranos, 25 contraltos, 13 tenors, and 13 basses.

"During the past year \$1,963.62 have been added to the principal of the Permanent Fund of the Society and \$2,120.74 to the

principal of the Building Fund. The market value of the Permanent Fund at the close of the fiscal year is \$70,750.65. The book value of the Building Fund is \$46,753.15. While the market value of the Building Fund has not been figured, it appears conservative to state that the value of these two funds today is in excess of \$110,000.

"Mr. Albert Thorndike, Mr. Endicott Peabody Saltonstall and the President of the Handel and Haydn Society were Trustees of the Permanent Fund and Mr. Elihu G. Loomis and Mr. Henry B. Patrick are Trustees of the Building Fund. All of these gentlemen serve without recompense.

"Mr. Saltonstall was one of the most prominent lawyers in Massachusetts and a tribute to his memory has recently been paid by the Massachusetts Bar Association. By his death the Society has lost a loyal and faithful friend, and a new trustee must be elected by the Board of Directors of the Society.

"Mr. Hiram G. Tucker had been connected with the Handel and Haydn Society for fifty years, and for twenty-five years had served as accompanist and organist.

"At the annual meeting of 1922 he was elected Vice-President of the Society, but he was stricken with illness in the Summer and never resumed his duties with the Society, as his death occurred before the first concert of the season. Resolutions were adopted expressing the regret of the Society for the loss of so valued a friend. By vote of the Board of Directors checks for the amount that he would have received as salary for the season of 1922-1923, had he been with us, were sent to his widow, and a small fund was added to this sum by voluntary contributions of members of the chorus who wished to pay a tribute to his memory.

"Mr. Frank H. Luker served as accompanist during the season and as organist for the concert on Easter Sunday. Mr. E. Rupert Sircom was at the organ for the two performances of *The Messiah* and for *The Dream of Gerontius*.

"During the early part of our musical year the chorus was kept hard at work learning the music of *The Dream of Gerontius*, but later in the season we had the pleasure of listening to several artists who gave us vocal or instrumental solos. It was my own pleasure to entertain the chorus by a performance of *Tam O' Shanter* by the Scottish Comedy Company after one of our rehearsals, and to arrange a special concert of the Apollo Club for April 23 in Jordan Hall, for which concert two tickets were given to each member of the Handel and Haydn Chorus, as the concert was given entirely for their entertainment.

"On April 21 the one hundredth anniversary of the manufacture of his first piano in Boston by Jonas Chickering was celebrated by a concert in Symphony Hall. Mr. Chickering was for seven years

President of our Society, and had served as conductor and as tenor soloist. His three sons in turn served as President of the Society, so that it seemed proper for us to take a prominent part in the celebration. As Chairman of the Boston Committee on the celebration I arranged for the chorus, conducted by Mr. Mollenhauer, to sing 'Unfold Ye Portals,' from Gounod's *Redemption* as the opening number of the concert. After singing this number, members of the chorus took reserved seats on the floor of the hall and enjoyed the work of the Boston Symphony Orchestra assisted by Mmes. Elly Ney and Germaine Schnitzer and Messrs. Maier and Pattison, and also by Mr. Dohnanyi, who played some of his own compositions.

"I congratulate the Society on the good work of the past season and on the satisfactory condition of its funds.

"For twenty-five years I have been an active member of the Society. I have served you for four years as a director and later as Vice-President, and then for eight years as President.

"It was due to the misfortune of the Society in losing by death President Bradbury in October 1914 and President Russell in March 1915 that the duty of serving as Acting-President for the Centenary Celebration came to me. This service was rendered more difficult for me as my only brother, the former Governor, died just six days before the special concert marking the anniversary.

"It was immediately after the death of my mother that I joined the Society, so that the Handel and Haydn Society is closely connected with the sorrows as well as the joys of my life.

"I have enjoyed every day I have been with you, for music has been a comfort in sorrow and a stimulating and uplifting influence at all times. I would be glad to continue my service indefinitely, but it cannot be. I appreciate the honor you have conferred on me by electing me eight times as your President, and I must now ask you to choose my successor.

"While my health is good, my physician orders me to withdraw from a number of positions that make demands on my time and strength if I am to avoid a breakdown from overwork, and I am sure you would not wish to force such a fate upon me.

"I appreciate the loyal support I have received from officers, directors and chorus, and I thank you most heartily for the honor you have given me in allowing me to serve you as your President for so long a time."



JONAS CHICKERING



C. FRANCIS CHICKERING



THOMAS CHICKERING



GEORGE H. CHICKERING

ONE HUNDRED AND NINTH SEASON

MAY 28, 1923 TO MAY 26, 1924

Officers of the 109th season were:

President, COURTENAY GUILD
Vice-President, JOHN C. BRODHEAD
Secretary, DUANE WHITE
Treasurer, GEORGE M. BROOKS
Librarian, GEORGE E. BANKS

Directors, GEORGE F. HATCH, JOHN S. RUSSELL, ROBERT ENTWISTLE, GEORGE B. MAGRATH, JAMES A. MURPHY, E. ROSCOE McAFEE, PAUL SPAIN, A. H. LAMSON.

Mr. Merrow who had served efficiently as Secretary since 1918, felt obliged to decline re-election to that office. President Guild also asked to be relieved of his duties but consented to continue his service when Mr. White, a former Secretary, agreed to resume the hard work that must be performed by the Secretary.

Mr. Mollenhauer and Mr. Luker were re-elected conductor and organist by the Board of Government, and Mr. James Melville Hunnewell was elected a trustee of the Permanent Fund to fill the vacancy caused by the death of Mr. Saltonstall.

In addition to its regular work of the season the chorus sang in a testimonial concert given to Emil Mollenhauer by the Handel and Haydn Society, the Apollo Club, and the People's Symphony Orchestra. Mr. Mollenhauer was conductor of all three organizations. The concert was given April 6, 1924, in Symphony Hall and was a success musically and financially.

The summary of the year's work was thus given in the President's address:

"In the performances of *The Messiah* by the Handel and Haydn Society on the afternoon of Sunday, December 16, and the evening of Monday, December 17, 1923, the soloists were Jeannette Vreeland, Barbara Maurel, Richard Crooks and Reinald Werrenrath. A very large audience was present on Sunday, and not many vacant seats were visible at the Monday concert. The concerts were quite up to the usual standard of our Society, and Richard Crooks, whose tenor voice had been enjoyed when he sang with us the previous year, was with us again on January 20, 1924, when *Samson and Delilah* was sung to an audience that filled Symphony Hall to its capacity.

"Margaret Matzenauer, Clarence Whitehill and Wellington Smith, were the other artists in this concert, aided by Frank L.

Whitcher and Daniel M. Guiney from our own chorus. The audience was enthusiastic, and the performance was considered to be one of the best given by the Society in recent years. Newspaper critics were generous with their praise, excepting one Boston paper that appears to be unwilling to see any merit in any concert where Mr. Mollenhauer is the conductor.

"On the afternoon of Easter Sunday, April 20, the Society gave its 828th concert, closing its 109th season. Haydn's *Creation* was sung to a large audience. Mabel Garrison, George Meader, and Henri Scott were the soloists, and Mrs. Edith Whitcomb Steeves of our chorus sang the soprano part in the final number.

"The concert of January 20 was given at a much earlier date than our second oratorio of the season is usually given. This date was chosen in order to sing *Samson and Delilah* before the opera season in Boston, when it was thought the same work might be given in opera form.

"From January 20 to April 20 was much more time than would be required to rehearse for so familiar a work as *The Creation*, and the officers of the Society therefore planned and gave two concerts for the school children of Boston in Symphony Hall, on the afternoons of March 18 and March 25. Mr. Brodhead and Mr. Hatch, with the Treasurer, Mr. Brooks, made all the arrangements for these concerts. Mrs. Grace Bonner Williams and Mr. Wellington Smith were the soloists at these performances, the tickets being sold to school children at thirty-five cents. The receipts very nearly covered the cost of these concerts that were given without orchestra.

"The program for these concerts for children was the same for both afternoons.

"The following program was given on the afternoons of March 18 and 25:

Kremser.....Prayer of Thanksgiving
Chorus of male voices

SELECTIONS FROM HANDEL'S *Messiah*

There were shepherds abiding in the field
And lo! the angel of the Lord came upon them
Recitatives.....Mrs. Williams
Glory to God.....Chorus
Surely He hath borne our griefs.....Chorus
How beautiful are the feet
Aria.....Mrs. Williams
Hallelujah!Chorus
It is Enough (from Mendelssohn's *Elijah*)
Aria.....Mr. Smith
Gounod's *Gallia*.....Mrs. Williams and Chorus

"Mr. Willard Flint, who had appeared with the Society several times in recent years, was to have been a soloist at these concerts, Mr. Smith taking his place at short notice. The death of Mr. Flint came on the very day of the second concert for children, and the Society lost a good friend who could be relied upon to sing the bass or baritone part in almost any oratorio when the artist engaged for the work was unable to appear.

"Mr. Frank Luker was elected organist of the Society and was our accompanist on the piano at all rehearsals held, as in the past few years, in Huntington Hall. The October rehearsals were held from 7 to 8:45, but after November 1, rehearsals began at 6 o'clock, in accordance with the vote of the chorus.

"On Sunday afternoon, April 6, Richard Crooks, the Handel and Haydn Society, the Apollo Club and the People's Symphony Orchestra united in a concert in Symphony Hall, complimentary to our conductor, Mr. Mollenhauer. Preparation for this concert and participation in it added to the interest of the season for the chorus, and part of the time at three rehearsals of the season was given to some of the choruses of Handel's *Samson*.

"Mr. J. M. Hunnewell, elected at the annual meeting of 1923, has served with Mr. Albert Thorndike and your President as Trustee of the Permanent Fund of the Society. Mr. Elihu G. Loomis and Mr. Henry B. Patrick are Trustees of the Building Fund.

"During the past year over \$1,500 have been added to the principal of the Permanent Fund and \$2,356.50 to the principal of the Building Fund. The market value of the Permanent Fund at the close of the fiscal year was \$75,489.02, and while the market value of the Building Fund is not given by the Trustees, the value of the two funds must be nearly \$120,000. A year ago it was \$110,000.

"A legacy of \$500 received by the Society in 1918 from Mrs. Stillings was used temporarily from that date for current expenses. The Board of Government voted that this sum should be placed in the Permanent Fund when the condition of the treasury made it possible, and \$500 was paid from our treasury to the Permanent Fund on May 19, 1924. This entry will appear in the account of the Trustees for 1924-1925, as the books had been closed and the account made up before the check was received.

"The accounts of the Treasurer reporting for the general funds of the Society and the Site Fund are presented to you in printed form. The balance of cash is \$209.96 greater than a year ago in the general account, and the Site Fund has increased \$153.93.

"The Superintendents report that the following members of the chorus have been present at every regular rehearsal and concert of the past season: Mrs. Henderson, Mrs. Plumer, Miss

Bertha L. Collins, Miss Louisa Sturtevant, Miss S. F. Haines, and Messrs. Boynton, Brooks, Guild, Magrath, M. W. Parker, Russell, and E. C. White.

"At the close of the season there were 123 sopranos, 112 contraltos, 71 tenors, and 97 bass singers in active service in the chorus.

"The Voice Committee had seven meetings to examine candidates for the chorus. Of 118 candidates 88 were accepted and 30 reported adversely. There were added to the chorus 27 sopranos, 22 contraltos, 16 tenors and 13 basses.

"The Apollo Club gave its last concert of the season on April 22, two days after Easter Sunday. On April 21, the club gave the same concert that was to be given on April 22, with the same assisting artist. Although no tickets were sold for this concert, the Apollo Club profited financially from the concert, and two tickets were given to each member of the Handel and Haydn Society, the performance having been provided by the President of the Apollo Club for their entertainment.

"During the past season the business management of our concerts has been taken care of by Mr. Brennan and Mr. Judd of Symphony Hall, who paid us a sum agreed upon in advance for each performance. For the coming year they are not to renew this agreement. There will be more work for officers of the Society and possibly greater profit, for although we shall have to stand all expenses, we shall be able to retain all profits.

"The arrangement with the Symphony Hall managers was first made by your officers in 1918, because this was the only way that we could secure Symphony Hall for Sunday afternoons. We are now assured that under our own management we can engage the hall for Sunday afternoons, and dates for the season of 1924-1925 have already been secured for us by your officers.

"I congratulate the Society on another successful season."

ONE HUNDRED AND TENTH SEASON

MAY 26, 1924 TO MAY 25, 1925

Officers of the Society for 1924-1925 were:

President, COURTENAY GUILD

Vice-President, JOHN C. BRODHEAD

Secretary, DUANE WHITE

Treasurer, GEORGE M. BROOKS

Librarian, GEORGE E. BANKS

Directors, GEORGE F. HATCH, PAUL SPAIN, E. ROSCOE McAFEE, EDWARD P. BOYNTON, JAMES A. MURPHY, A. H. LAMSON, FRANK C. SWAN, WARREN A. SUMINSBEY.

It was gratifying to the officers to see the name of Mr. Boynton again in the list of Directors as he had been President of the Society twenty-five years earlier.

By 1924 the radio had already made the task of selling tickets to concerts much harder than in former years. The Symphony Hall management were unwilling to renew their agreement to manage the concerts of the Society, and the officers therefore returned to the plan followed up to 1918 of managing their own concerts. This entailed much more work upon them, and especially upon the Secretary.

In his annual address covering the one hundred and tenth season the President said:

"During its one hundred and tenth season the Handel and Haydn Society sang three oratorios at its regular concerts.

"*The Messiah* was sung Sunday afternoon, December 21, and on the evening of Monday, December 22. Soloists for both concerts were Caroline Hudson-Alexander, Nevada Van Der Veer, Allen McQuhae, and Frederick Millar. On the afternoon of February 8, Cora Chase, Merle Alcock, Richard Crooks and William Gustafson sang with the Society Verdi's *Manzoni Requiem*. On Easter Sunday Horatio Parker's *Hora Novissima* was sung with Emily Stokes Hagar, Emma Roberts, George Meader, and Fred Patton.

"Mr. Mollenhauer conducted all concerts and rehearsals of the season, and Mr. Luker was accompanist at rehearsals and organist at the concerts. Concerts were given in Symphony Hall and rehearsals were held in Huntington Hall, as during the past few years, and the Boston Festival Orchestra played at all of our concerts of the season, including two concerts for young people.

"The Young People's Concerts were given for the school children of Greater Boston, and all arrangements were made by Mr. Brodhead and Mr. Hatch in conference with an advisory committee of teachers of the Boston public schools. At 4 P.M. on March 18 and on March 25, the chorus sang 'Blessed are the men who fear him,' 'He watching over Israel,' and 'Thanks be to God' from Mendelssohn's *Elijah*. The 'Chorus of Revellers' from Gounod's *Philemon et Baucis*, Gericke's 'Chorus of Homage,' and 'Requiem Aeternam' from Verdi's *Requiem* were also given by the chorus and orchestra. Miss Mary Dyer was soprano soloist on March 18 and Miss Dorothy Peterson on March 25. Each sang the solo part in the *Requiem* and also several solo numbers including 'Hear Ye, Israel' from *Elijah*. Each concert was well sung by chorus and soloists, and much praise is due to the faithful few who were present in the tenor section of the chorus to uphold the credit of our Society.

"The price of tickets for these concerts was placed at 35 cents each, in order to allow the children to hear oratorio music for a small charge. Each concert lasted one hour.

"Unless a way can be found to cover the cost of these extra concerts, by selling more tickets or by getting a subsidy from some interested philanthropist, it is evident that the Society can not afford to give these concerts for young people in future. Although Symphony Hall and the Festival Orchestra favored us greatly in keeping down expenses, these concerts caused a heavy loss to us, and we had no money to give to the public in this way, as our regular concerts of the season resulted in a loss also.

"Both performances of *The Messiah* made a profit, but the losses on the other concerts were so great that financially the season has been the poorest we have had for eight years.

"It was unfortunate that the *Requiem* came the day following a season of two weeks of the Chicago Opera Company in Boston, and the number of people who bought tickets for the concert on Easter was disappointing.

"A few years ago it was thought difficult to make musical societies succeed financially because of victrolas and player pianos, but the task is far more difficult to-day with millions of people staying at home to hear concerts by radio and paying not one cent to the people who do the work and bear the expense of giving the concerts. The financial results from our presentation of Horatio Parker's work on Easter Sunday is sufficient answer to those who ask why we do not more often give works by American composers.

"The Permanent Fund of the Society represents the accumulated profits of earlier concerts of the Society and bequests that have been received. The income from this fund gives much help

in covering the expenses of a musical season, but it is not large enough to permit your officers to ignore financial considerations when choosing the works to be given and in engaging soloists.

"Financially the past season has been far from successful, as the expenses absorbed all the money received from sale of tickets and all the income from the Permanent Fund, but the income from the Building Fund has remained intact, so that the assets of the Society are greater than a year ago, without reckoning the gain in market value of securities which has been remarkably favorable.

"On May 12, 1925 the Permanent Fund had a book value of \$71,577.14 and a market value of \$86,183.38.

"The Building Fund has a book value of \$51,610.66 the income of the past year \$2,501.01 having been added to the principal.

"The Site Fund now stands at \$3,879.38.

"The Voice Committee has held six meetings to examine candidates for the chorus. There were added to the chorus 22 sopranos, 10 altos, 12 tenors, and 14 basses. Twenty-six candidates were rejected.

"The following members of the chorus were present at every concert and every regular rehearsal of the season: Mrs. Estes, Miss G. E. Nelson, Miss L. Sturtevant and Messrs. Suminsbey, Brooks, Guild, Johnston, Marque, Magrath, McAfee, and E. C. White.

"No soprano and no tenor had a perfect record of attendance for the season, but Mrs. Estes has not missed a concert or a rehearsal in the past fifteen years.

"At the close of the season the chorus contained 110 sopranos, 107 contraltos, 70 tenors, and 94 basses.

"I had the pleasure of offering to all members of the chorus tickets to the Apollo Club Concert of November 18, with Richard Crooks assisting artist. A large majority of the chorus accepted this invitation, which was given instead of arranging a special concert for the entertainment of our chorus at the end of the season.

"As the Society had been entertained by the Apollo Club each year in a special concert in the past few years, I arranged for a chorus of forty members to sing at a social evening of the Handel and Haydn Chorus. The social evening was organized for May 1 by Messrs. Brodhead, Hatch and Spain, assisted by a committee of ladies of the chorus. Entertainment was furnished by a chorus from the Apollo Club conducted by Mr. Mollenhauer, by Mr. Ballantine playing his own compositions, and by two children who gave some fancy dances.

"The real joy of the evening came after supper, when the chairs and balloons were pushed aside and we had a dancing party for the rest of the evening with the aid of a small orchestra.

"During the past season the Society has lost by death a num-

ber of members. We note with particular regret the passing of Samuel L. Hills, Isaac W. Risdon and George E. Bonney. Mr. Risdon joined the Society in 1882, Mr. Hills in 1884, and Mr. Bonney in 1888. Mr. Hills and Mr. Risdon had been elected many times to the Board of Government and Mr. Risdon served several years as Librarian of the Society.

"This meeting closes my tenth year of service as President of this Society, and although I have enjoyed my work with you, the time has come when I should relinquish the honors and the duties of the office. I urge you to choose another man for your President, either to-night or at the next annual meeting of the Society, for I feel that I have earned the right to enjoy the pleasure of membership without bearing longer the responsibility and duties of my present office.

"I heartily thank the Board of Government for their faithful work and also wish to express my appreciation of those members of the chorus who by regular attendance at rehearsals and concerts have enabled the Handel and Haydn Society to maintain its high standard as one of the leading choruses of America."

ONE HUNDRED AND ELEVENTH SEASON

MAY 25, 1925 TO MAY 24, 1926

Officers elected at the annual meeting May 25, 1925, were:

President, COURTENAY GUILD

Vice-President, JOHN C. BRODHEAD

Secretary, DUANE WHITE

Treasurer, GEORGE M. BROOKS

Librarian, GEORGE E. BANKS

Directors, JAMES A. MURPHY, FRANK C. SWAN, A. H. LAMSON, E. P. BOYNTON, E. ROSCOE McAFEE, PAUL F. SPAIN, WARREN A. SUMINSBEY, ROBERT ENTWISTLE.

Less than a month after the annual meeting the Secretary asked to be relieved from active duty because of illness. The Board of Government passed a vote expressing their appreciation of the long and efficient service rendered by Mr. White and their wishes for an early and complete recovery of his health.

Vice-President Brodhead consented to serve as Acting Secretary, and Everett White, a member of the Society and son of Duane White, later in the year was made Secretary Pro Tem. and bore a large part of the burden of the office.

Mr. Mollenhauer and Mr. Luker were re-elected without change of salary, but at the end of the season the Board voted an extra honorarium of \$1,000 to Mr. Mollenhauer who had been conductor of the Society since 1899. The vote was passed at a meeting held May 19, 1926 at the home of the President where the Board had been his guests at dinner.

The President's address gave a summary of the year's work thus:

"The first concert of the one hundred and eleventh season of the Handel and Haydn Society was given in Symphony Hall, on Sunday afternoon, December 20, 1925. In accordance with the custom of many years, the oratorio performed at this time was Handel's *Messiah*, and the work was repeated on Monday evening, December 21. The soloists were Claire Maentz, Nevada Van der Veer, Arthur Craft, and Frederick Millar, and the performance was worthy of the high standard that is always expected of the Society in this familiar work.

"On Sunday afternoon, February 7, the Society gave a concert without orchestra, with Ernestine Schumann-Heink as the principal assisting artist. The chorus sang the 'Chorus of Homage'

by Gericke, 'Panis Angelicus' by Caesar Franck, 'O Gladsome Light' from the *Golden Legend* of Arthur Sullivan, and the 'Hallelujah Chorus' from *Mount of Olives* by Beethoven. Mme. Schumann-Heink sang two groups of songs and was enthusiastically applauded by the audience. Mr. Rupert Sircom opened the program with a solo on the organ, and Miss Florence Hardeman contributed a number for the violin and also played the violin obbligato for the 'Agnus Dei' sung by Mme. Schumann-Heink.

"For the final concert of the season on the afternoon of Easter Sunday Mendelssohn's *Elijah* was sung, the soloists being Emily Roosevelt, Alma Beck, Lewis James and Henri Scott. This concert was generally regarded as one of the best performances of *Elijah* given by the Society in recent years.

"A century ago, and also fifty years ago, the churches were almost the sole competitors in Boston of the Handel and Haydn Society for attendance of the public on Sundays, but times have changed. Golf, the automobile, motion-picture theatres, vocal and instrumental concerts and the graphophone offer attractions on Sundays as well as on week days, and millions of Americans are content to get their music over the radio in their homes without paying anything for the support of music or musical societies.

"In selecting the works for the past season of our Society your Board of Government were not unmindful of financial matters, and although the sale of tickets for the concerts did not produce sufficient return to cover expenses of the year, the financial results were much better than in the previous year.

"Our Society is fortunate in having invested funds that have come to us as gifts or bequests or from the profits of concerts in past years. The income of the Permanent Fund is available each year, if needed, to cover a part of current expenses and enables us to continue our concerts even when the cost of the performances is considerably greater than the money received from the public. For the past year the income of the Permanent Fund was \$4,828.13, and this sum was paid by the trustees to the Treasurer of the Society. The principal of the fund has grown considerably in recent years. On May 15, 1926, the book value was \$72,576.40 and the market value was \$94,634.53. The trustees of this fund are Albert Thorndike, James M. Hunnewell and the President of the Society, who serve without compensation.

"The trustees of the Handel and Haydn Society Building Fund are Elihu G. Loomis and Henry B. Patrick and they also serve without compensation. The President of the Society each year audits the accounts and inspects all the securities of both of these funds. The income of the Building Fund can not be used for any purpose other than to buy or construct a building for the Society. The net income of the fund in the past year was

\$2,645.43 and the book value of the fund on May 11 was \$54,-256.09. This book value is not far from the market value, which is not figured out each year.

"Although we can not use the income of this fund to meet current expenses, it is gratifying to see our assets in the fund increasing at a rate that amounts to over \$10,000 every four years. The total market value of these two funds with the Site Fund of \$4,000 added represents over \$150,000. It is evident that we have sufficient funds to buy a building for the Society, but while there is need for the income of the Permanent Fund to meet current expenses, I would not advise investing our money in real estate until the Building Fund has grown considerably larger than it is at present.

"Huntington Hall in Rogers Building has been used as a rehearsal hall for the Society for several years on very satisfactory terms, but there is no assurance that it will be available indefinitely in the future. Plans are now under discussion for replacing this building and that of the Natural History Society by one big structure, and if such plans are carried out we may have to find other quarters for our rehearsals.

"Our Librarian, Mr. George E. Banks, reports that during the past year there have been added to the library 150 copies of 'Chorus of Homage' by Gericke, 325 copies of 'O Gladsome Light' by Sullivan, 325 of 'Panis Angelicus' by Caesar Franck, 325 of the 'Hallelujah Chorus' by Beethoven. He hopes that in the near future a suitable library will be provided for our valuable collection of books.

"Mr. Paul F. Spain, Chairman of the Voice Committee, reports that 26 sopranos, 21 altos, 7 tenors and 2 basses were accepted for membership in the chorus. He directs our attention to the small number of male singers applying for membership in the past year, and this matter deserves careful consideration by the Board of Government.

"Twelve members of the chorus had a perfect record of attendance at concerts and rehearsals: Miss Rose, Miss Seils, Miss Nelson, Mrs. Chase, Mrs. Estes and Messrs. Hale, Swan, Brooks, Johnston, Lamson, McAfee and Sawyer.

"At the end of the season the chorus contained an efficient list of 99 sopranos, 102 contraltos, 78 tenors and 92 basses.

"Very little was done in the past year to entertain the chorus by vocal or instrumental solos at rehearsals. Ten minutes spent in this manner during the intermission of a rehearsal furnishes a pleasant break in the work of rehearsing and is enjoyed by the chorus. This matter deserves attention by the Board of Government of 1926-1927. As my personal contribution to the entertainment of the chorus I had the pleasure of sending two tickets to

each member of the chorus for a concert given complimentary to the Handel and Haydn Society in Jordan Hall on the evening of April 20. No tickets were sold for this concert, and the work of the Apollo Club, as well as that of the assisting soloist, Harry D. Newcomb, was heartily applauded.

"Owing to illness our Secretary, Mr. Duane White, felt obliged to resign his office early in the past year of the Society. The resignation was not accepted, as his son, Mr. Everett White, consented to act as Assistant Secretary and to carry on the work. Our hearty thanks are due to him for his excellent work in our service.

"It would be difficult to name another musical organization where so much work is done by the officers and by the members as a labor of love. Without this voluntary sacrifice of time and energy in attending rehearsals, and in management of business details, it would not be possible to give creditable performances of the great oratorios. It is a source of much pleasure to a lover of music to have a share in this service in producing worthy oratorio music in Boston, and I thank all the officers of the Society for their loyal support and the members of the Society for allowing me the honor to serve as their President for the past eleven years."

ONE HUNDRED AND TWELFTH SEASON

MAY 24, 1926 TO MAY 23, 1927

At the annual meeting held May 24, 1926, a vote of thanks was given to Everett C. White for his services as Assistant Secretary.

It was hoped that his father, Duane White, would be able to resume the duties of Secretary, but he declined to allow his name to be considered for the position because of poor health.

Mr. Brodhead, who had been re-elected Vice-President, was asked if he would take the office of Secretary. He replied that he would do anything he could for the welfare of the Society. His generous action was deeply appreciated by his fellow members as he resigned the office of Vice-President and was elected Secretary. Mr. Duane White was then elected Vice-President. With this exchange of offices accomplished, the officers elected for the year were:

President, COURTENAY GUILD

Vice-President, DUANE WHITE

Secretary, JOHN C. BRODHEAD

Treasurer, GEORGE M. BROOKS

Librarian, GEORGE E. BANKS

Directors, EDWARD P. BOYNTON, ROBERT ENTWISTLE, FRANK C. SWAN, GEORGE F. HATCH, GEORGE B. MAGRATH, EVERETT C. WHITE, WARREN SUMINSBEY, JOSHUA Q. LITCHFIELD.

Mr. Mollenhauer and Mr. Luker were re-elected conductor and organist by the Board of Government. The salary of the organist who also played piano accompaniments at rehearsals, was increased to \$400.

Charles W. Stone, for many years Secretary of the Society before his withdrawal in 1897, died in January 1927, and many of the older members of the Society were present at his funeral January 24.

In his annual address, May 23, 1927, the President said:

"During the past year the Society met with a severe loss by the death of Mr. Duane White, our Vice-President. He was serving his first year in that office, but had labored diligently for a number of years as Director, Librarian, and Secretary. He was a lover of good music, a faithful friend, and devoted to the interests of the Handel and Haydn Society. The loss of his helpful counsel, his energy, and his friendly comradeship is keenly felt by

those who were associated with him on the Board of Government of the Society. Officers of the Society were present at the funeral, January 3, 1927.

"In its one hundred and twelfth season the Handel and Haydn Society of Boston sang Handel's *Messiah* on Sunday afternoon, December 19, and Monday evening, December 20; a concert of miscellaneous works on the afternoon of Sunday, February 20; and *Samson and Delilah*, of Saint-Saens on the afternoon of Easter Sunday, April 17. Mr. Mollenhauer conducted with his customary energy and skill. Mr. Frank Luker served us as piano accompanist and organist, and the Boston Festival Orchestra played at the *Messiah* and *Samson and Delilah* concerts.

"For the *Messiah* concerts the soloists were Gertrude Erhart, Grace Leslie, Joseph Lautner and Royal Dadmun. Excepting Mr. Dadmun all were singing with us for the first time, and all were adequate for the work.

"In the concert of February 20, Sophie Braslau, contralto, as the principal soloist was enthusiastically applauded by audience and chorus for her work with three groups of songs. William Burbank played two numbers on the organ, and also accompanied the chorus on the organ, while Frank Luker played the piano accompaniments with the chorus. The chorus sang Beethoven's 'The Heavens are Declaring,' 'Bless the Lord, O my Soul' of Ippolitof-Ivanof, 'Swing Low Sweet Chariot,' arranged by W. A. Fisher, and the 'One Hundred Fiftieth Psalm' by Caesar Franck. This concert was given without orchestra.

"On Easter Sunday Julia Claussen sang the part of Delilah, Paul Althouse sang as Samson, Horace Stevens as the High Priest, and Henry Warren sang the music of Abimelech and the Aged Hebrew. The small incidental solos of First Philistine and Second Philistine were sung by two members of our chorus, Frank L. Whitcher, and Daniel M. Guiney. Conductor, chorus and soloists deserved praise for excellent work, the clear diction of Mr. Stevens, an Englishman singing with us for the first time, being especially worthy of commendation.

"During the past season the conductor, the chorus and the officers of the Society worked faithfully to give creditable performances. Their efforts deserve praise, but the financial results were disappointing.

"The Handel and Haydn Society was incorporated in 1816 'for the purpose of extending the knowledge and improving the style of performance of church music.' This purpose was accomplished by the work of the past season. The training of the chorus is primarily for the benefit of its members, rather than for entertainment of the public, but expenses of concerts are heavy. The chorus would feel little interest in its work if it were to be con-

ducted merely as a singing school, with no public performances, and we must look to the public to buy tickets for our concerts to furnish money for the cost of soloists, orchestra, rent of hall, and other expense that must be incurred for every concert that we give.

"We can hardly think of the Handel and Haydn Society existing for any considerable length of time without giving concerts, as our concerts for 112 years have been important features of the musical life of Boston, but the Society would be richer by about \$3,000 if we had given no concerts during the past season, for the amount of money received from sale of tickets fell that far short of the cost of giving the concerts, without including cost of rehearsals, salaries of Conductor and Organist, and other charges not directly connected with the concerts. The entire income from the Permanent Fund for the year was \$4,820.60, and the addition of this to the money from sale of tickets was not enough to prevent a loss for the season on the books of the Treasurer.

"Although the concerts of the past season have brought a heavy loss to the Society, the increase in value of our funds has been notable. The market value of the Building Fund is not figured each year, but by the sale of certain securities that had increased greatly in price the book value of the Building Fund has been raised by \$10,220.74 in the past year, and it now stands at \$67,211.36 in comparison with \$54,256.09 a year ago. Net income for the year was \$2,734.53 against \$2,645.43 for the previous year.

"The Permanent Fund of the Society has not been allowed to grow much in the past few years, as we have needed the income for current expenses. The book value is now \$72,567.19 in comparison with \$72,576.40 a year ago. The market value of the Fund was \$94,634.53 on May 15, 1926, and had risen to \$108,603.59 on April 30, 1927. The apparent gain in these two funds in a single year has been \$24,189.80.

The book value of the Building Fund, which is probably not below market value, added to market value of the Permanent Fund gives a total of \$175,814.95. Values of our securities may decline below present figures, but even the book values of the funds are \$139,778.55.

"We can not touch a cent of the income of the Building Fund, nor can the Trustees use principal or interest for any other purpose than the purchase or construction of a building for the Society, but here is a fund of over \$67,000 growing at the rate of over \$2,700 a year to be used for the benefit of the Handel and Haydn Society at some time in the future.

"Four years ago I told you that the market value of the Building Fund and the Permanent Fund combined would be in excess

of \$110,000, and it is pleasing to see that the value of the Permanent Fund alone is now within less than \$2,000 of that amount.

"The addition of the Site Fund of \$4,247.87 shows a total value of \$180,062.82 for the three funds of the Society.

"It is pleasant to know that our funds are increasing in value, but the officers of the Society should devote their efforts to finding a way to make our concerts so attractive to the public that the sale of tickets will meet our expenses in spite of radios, automobiles and golf.

"Our Librarian, Mr. George E. Banks, reports that our library is housed in wretched quarters and hopes that a more suitable place can be found for our valuable collection of music.

"The Voice Committee reports that the quality of voices of candidates for admission to the chorus in the past year was exceptionally good. There were accepted for the chorus 40 sopranos, 16 altos, 9 tenors and 6 basses.

At many of our rehearsals we were entertained by vocal or instrumental music in the intermissions, and we are indebted to Mr. Suminsbey for this pleasure, without cost to the Society, as he secured most of the artists for us.

Miss Nilson, Mrs. Estes, Mrs. Lichter, Miss Sturtevant, Miss Burton and Messrs. Boynton, Swan, Magrath, Hatch, and Johnston were present at every concert and rehearsal of the Society in the past season.

"At the close of the season the chorus numbered 136 sopranos, 94 contraltos, 69 tenors and 93 basses.

"The Board of Government accepted my invitation for the chorus of the Society to go to the Repertory Theatre of Boston as my guests on the evening of April 13, four days before the last concert of the season. There were 266 members of the chorus at the theatre, and many of them remained after the performance to go behind the curtain where they met members of the company and were escorted over the building.

"I wish to thank Mr. Mollenhauer, under whom I have sung for 28 years in our chorus, for another year of valued and painstaking service to us. I thank the Board of Government who have given so freely of their time and energy to the work of the Society, and I must express my appreciation of those loyal members of the chorus whose regular attendance at rehearsals is a large factor in whatever degree of excellence we attain in our concerts. I hope that under the officers that you are to elect the Society may prosper and be a source of pride to all of us who are interested in its welfare."



THOMPSON STONE
CONDUCTOR

ONE HUNDRED AND THIRTEENTH SEASON

MAY 23, 1927 TO MAY 28, 1928

At the Annual Meeting of 1927 these officers were elected:

President, COURTENAY GUILD

Vice-President, JOHN C. BRODHEAD

Secretary, GEORGE F. HATCH

Treasurer, GEORGE M. BROOKS

Librarian, GEORGE E. BANKS

Directors, ROBERT ENTWISTLE, ALBERT H. LAMSON, JOSHUA Q. LITCHFIELD, GEORGE B. MAGRATH, JOHN S. RUSSELL, PAUL SPAIN, GEORGE WEALE, EVERETT C. WHITE.

At the meeting of the Board of Government held June 1, 1927, the resignation of Emil Mollenhauer was received. He had served the Society continuously for 28 years, and after accepting the resignation he was elected Conductor Emeritus by a unanimous rising vote. The Secretary was instructed to write a letter to Mr. Mollenhauer expressing appreciation of his long and faithful service.

Mr. Frank Luker, who had served as organist and accompanist, also declined a re-appointment, and at a meeting of the Board of Government June 8, Thompson Stone was elected conductor and William B. Burbank was made accompanist and organist.

As the financial condition of the Society made it impossible to vote a gift to Mr. Mollenhauer from the treasury, the directors voted that the chorus be invited to join in expressing their regard in this way. The gift should be not less than \$1,000 and one officer guaranteed personally half of this amount.

The story of this year of the life of the Society was thus summarized by the annual address of its President:

"After serving twenty-eight years as conductor of the Handel and Haydn Society, Emil Mollenhauer requested that his name should not be considered for re-election. He was, therefore, elected Conductor Emeritus, and Thompson Stone, a member of the Society, and formerly a member of its Board of Government, was elected conductor.

"Although Mr. Mollenhauer had shown some loss of physical strength, due to advancing years, it was hoped that he might be with us for many years more, and all of us were shocked by the news when we learned that he had died suddenly at his home in

the early morning of December 10, eight days before the first concert of the season. Funeral services were held in Convention Hall with a large attendance of his friends. Music was furnished by some of the organizations that he had conducted. The Festival Orchestra played suitable selections, and the Apollo Club sang. The eulogy was spoken by the President of this Society, expressing appreciation of the valuable services rendered to the cause of good music by Mr. Mollenhauer and the regret of his friends at his departing from this life.

"As a tribute of affection and gratitude, the members of the chorus of our Society had been engaged in the collection of a purse to be presented to Mr. Mollenhauer as a Christmas gift, and by unanimous vote the fund was given to Mrs. Mollenhauer.

"Another loss that was felt with especial keenness by our chorus was the recent death of George Weale, on the eleventh day of May. He was a member of the Board of Government and superintendent of the soprano chorus. He performed his duties with faithfulness and enthusiasm, and his cheerful comradeship will be sadly missed by his associates in the Society. Officers of the Society were present at the funeral, to which a floral tribute had been sent, and Mrs. St. Coeur of the soprano chorus sang two numbers.

"For the season of 1927-1928 our Society rehearsed and sang four works.

"Instead of giving the usual performance of *The Messiah* on the Sunday and Monday before Christmas, under our own conductor, an invitation was accepted to sing this oratorio on these dates for the benefit of the pension fund of the Boston Symphony Orchestra, Mr. Serge Koussevitzky conducting the Symphony Orchestra and the chorus at two rehearsals and in the two concerts. A sum equal to the net profit of the Christmas concerts of the Society in the previous year was paid to our Treasurer, and all the remaining profit, a substantial sum, was added to the pension fund. The soloists engaged by the management of the Boston Symphony Orchestra for these concerts were Frieda Hempel, Kathryn Meisle, Arthur Hackett, and Fraser Gange.

"Mendelssohn's *Elijah* was sung on the evening of Sunday, February 26, with Ethyl Hayden, Nevada Van Der Veer, Henry Clancy and Henri Scott as soloists. Mrs. Steeves of our soprano chorus sang the second soprano part in the trio. These concerts were given December 17 and 18, 1927.

"On the afternoon of Easter Sunday, April 8, we sang Wolf-Ferrari's *The New Life* and Henry Hadley's *The New Earth*. For this concert as well as in the performance of *Elijah*, sixty-six players from the Boston Symphony Orchestra accompanied us. Mr. Stone conducted, Mr. Burbank was our organist, and the so-

loists were Emily Roosevelt, Marie Murray, Arthur Hackett and Earle Spicer.

"Both oratorios of this concert were entirely new to our chorus. Some of the music was found to be extremely difficult, and in order to give a creditable performance a number of extra rehearsals were necessary. *The New Earth* had never before been sung in Boston, and the composer was present at one rehearsal and at the concert.

"The chorus worked unusually hard during the season. The attendance was above the average of recent years, and considerable improvement was noted in the singing as a result of hard work and good training.

"Chorus and conductor received much praise from press and public after each performance of the season. Artistically the season was praiseworthy, but financially it was by no means satisfactory.

"The report of our Treasurer shows that the direct cost of the concerts of the last season was \$2,907.25 more than the amount received from sale of tickets. If payments for salaries, music books, rent and other expenses of the year are included, the cost of the concerts exceeded receipts by about \$7,700. Income from the Permanent Fund for the year was about \$2000 less than the deficit for the season. It is evident that we can not continue living beyond our means. We must increase our income or decrease our expenses. Perhaps we can do both.

"A study of the reports of the trustees of the funds of the Society brings good cheer, as the value of our funds has increased rapidly.

"For several years the entire income of the Permanent Fund has been paid to our Treasurer to pay current expenses of each season. Therefore no cash has been added to the fund that had a book value of \$72,283.45 on closing the account April 30, 1928. The market value two years ago was \$94,634.53. On April 30, 1927, it was \$108,603.59, and on April 30, 1928, it was \$142,556.49. The market value is therefore more than \$70,000 greater than cost or book value. Our Society is deeply indebted to Mr. Albert Thorndike, who has been the active trustee of this fund for many years, for much work and good judgment in handling this fund. I have to announce with deep regret that Mr. Thorndike has sent to me his resignation, so that a new trustee must be chosen by our Board of Government, which is the 'Board of Trustees of the Corporation' under Article VI of our by-laws.

"Not one dollar of principal or income of the Building Fund can be used by the Society for any purpose other than the purchase of a building, but it is gratifying to note the steady growth

of this fund. The market value is not figured, but the present book value must be about equal to the market value. Two years ago the book value was \$54,256.09. A year ago it was \$67,211.36. To-day it is \$70,957.28. As the income from this fund is more than double the deficit of our treasury for the year, it may seem desirable to investigate the desirability of buying a building with the fund now available for that purpose. To terminate the trust and have all its property turned over to the Society would require a unanimous vote of the Board of Government and the approval of a majority of the trustees, your President being ex-officio one of the three trustees.

"Our Librarian, Mr. George E. Banks, reports the addition of 340 copies of *The New Life* and 325 copies of *The New Earth* to our library. He further reports that the library has been moved into new, dry and clean quarters at 1120 Boylston Street. All books have been re-catalogued, and obsolete or useless books have been eliminated, the sale of these old books nearly covering the cost of moving the library.

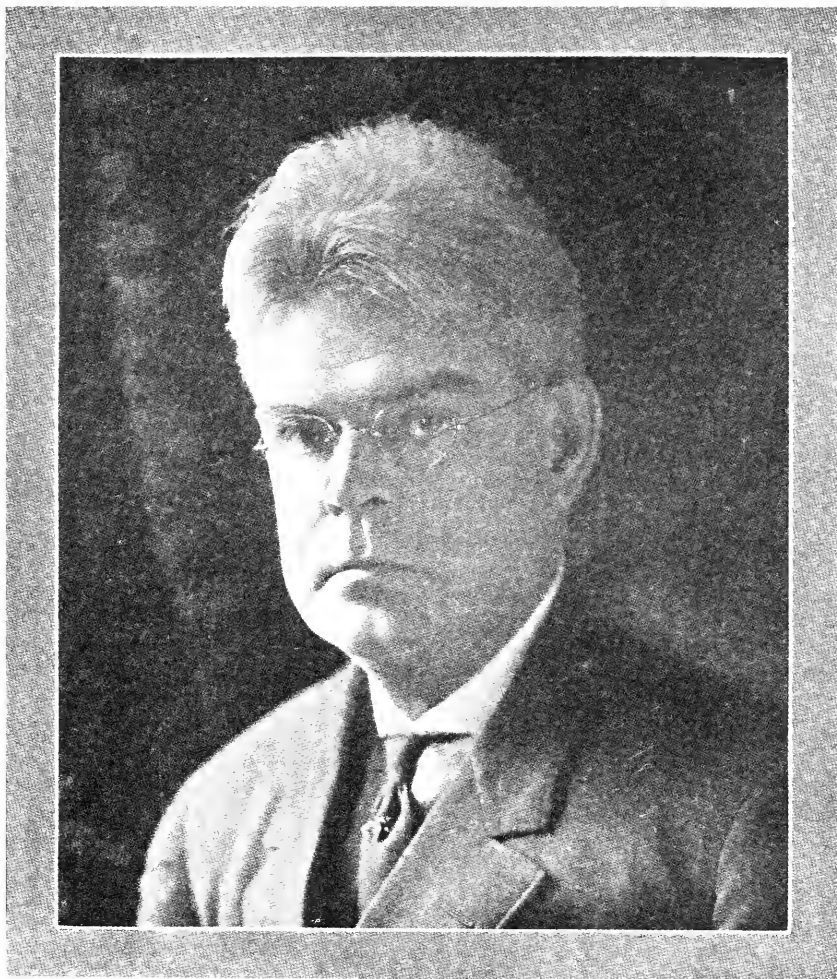
"The Voice Committee by its Chairman, Mr. Spain, reports that eleven meetings were held for trial of voices of candidates for the chorus. Of 112 candidates 68 were accepted and 44 rejected. The successful candidates were 28 sopranos, 20 altos, 12 basses and 8 tenors.

"Because of the considerable amount of new and difficult music that the chorus had to learn, extra rehearsals were held. Rehearsals and concerts of the season brought the chorus together 39 times. There was one rehearsal for male chorus only and one for female voices, so that the number of meetings was 40, but 39 appearances made a perfect record for any member.

"In view of the extra rehearsals called on short notice, the records of perfect attendance are remarkable. Miss Lindstrom, Miss Libert, Mrs. Estes, Miss Waite, Miss Stoddard, Miss Burton and Miss McCoubrey, and Messrs. Weale, Boynton, Brooks and Johnston were present at every rehearsal and concert of the season. Miss Cleary, Mrs. Fleming, Miss Hannett, Miss Nilson, Mrs. Wilton, Mrs. Winsor, Mrs. Tubman and Messrs. Lindberg, Guild, Holmes and Martin were absent but once. Mrs. Estes has not been absent for nearly 20 years, and several members who joined the chorus after the first rehearsal had a perfect record of attendance after joining the chorus.

"At the close of the season the chorus included 141 sopranos, 107 altos, 73 tenors and 106 basses.

"I had the pleasure of entertaining the members of the chorus at the Repertory Theatre on the evening of February 1. The Board of Government accepted my invitation, and 270 members were present at the performance.



EMIL MOLLENHAUER

Conductor Handel and Haydn
Society, 1899-1927

"To make a musical club financially successful is no easy task in these days of radios and victrolas, when people can listen to concerts without leaving their homes and without cost. Perhaps the Society would have prospered more under another President. I have held the office longer than any of my predecessors. Several times I have asked you to allow me to retire, and although I would be glad to be relieved of the work, I assure you that I have found much happiness in my association with you. I appreciate deeply the friendships I have formed and the great honor you have conferred upon me in electing me as your President at thirteen consecutive annual meetings. I thank you!"

In Memory of
Emil Mollenhauer

Words Spoken at His Funeral December 12, 1927

BY COURTENAY GUILD

"What is this that breaks my singing,
Breaks the power of my voice so clear,
Dooms to silence my melody?
It once did flow like the river.
Once it roared like the rushing wave,
Rose and fell like ocean's music.
Sorrow has destroyed my singing.
It is sorrow that breaks my voice.
Sorrow steals all my song away.
No more it flows like a river
Rolls no more like the rushing wave
No more swells like ocean's music.
Sorrow has destroyed my singing,
Sorrow steals all my song away."

"Where be the waters to drown regret?
Where be the leaves of sleep's own tree?
Nowhere else in the world—nor yet in Picardy."

"Immortal spirit of song! Thou mighty power,
Inspiring us to greatest sacrifice,
Thy notes at last, sung by celestial choir
Shall greet us at the gates of Paradise."

"Oft when in twilight winging
So softly down, the day is still,
Within my ear a song is singing
That all my soul doth trembling thrill.
E'en though I can remember never
Who sang that ancient lay to me,
Yet in my heart shall sound forever
That soulful melody.
His almighty favor
Be thy loving guide,
Shelter thee now and ever
Where thou dost abide."

"See, the evening shades are closing
O'er the tired earth reposing,
And the work of day is done.
Hark! the bells that say, 'Content thee!'
Fold thy hands for rest is sent thee.
Send thy peace O God of Love,
On thy children from above.

"See the woods are sunk in shadow
Till the moonlight gilds the meadow
And reveals our welcome home.
Now the chime of bells is over,
In my sleep their tones shall hover.
Lord of all, oh, in thy sight.
Keep us through the silent night."

"These lines that I have just read, and also the two verses with which I shall close my remarks, are all taken from songs that have been sung by the Apollo Club in concerts within the past few years under the direction of our Conductor, Mr. Mollenhauer.

"Friends of Emil Mollenhauer, we have come to this place to pay a tribute of respect and affection to the memory of a man who has been an honored leader in his profession for a generation.

"Our religion tells us that this is not a time for lamenting, for confident in a glorious life to come, we know that our friend has gone before us on the road we shall all travel after him.

"If a man were asked what he would like to leave behind as a record of his life, he could hardly ask more than that he should have had a long, happy, and useful life; to live respected and die regretted. The law of life is labor. The joy of life is accomplishment, and fortunate is he who is happy and successful in his chosen labor.

"Emil Mollenhauer, whom we affectionately called 'The Governor,' has had a long, happy, and useful life, and his leadership has had a prominent part in the performance of good music in Boston for the past three decades. As a conductor he has given musical instruction to thousands who have sung or played under his baton, and hundreds of thousands of music lovers have had their lives brightened by listening to music produced under his direction.

"Although born in New York, he had made Boston his home for many years, and his prominence as a conductor was in connection with organizations in or near this city. In 1915 he travelled to the Pacific Coast, and contributed to the musical reputation of our city by a series of band concerts by the Boston Band at the Panama Exposition in San Francisco.

"He was gifted with absolute pitch, and could readily sound any note within the compass of his voice without recourse to pitch pipe or any musical instrument.

"In boyhood he was regarded as an infant prodigy, playing both piano and violin. In early manhood he played in the orchestra of Theodore Thomas in New York, and later came to Boston to conduct a theatre orchestra. For a number of years he was a member of the Boston Symphony Orchestra under Wm. Gericke, for whom he had great respect and affection.

"Although notably successful as a conductor of bands and orchestras, it was as conductor of singing societies that he is remembered by many of us. In October, 1899, he became conductor of the Handel and Haydn Society, the oldest large chorus in America, and his work was so highly regarded that he was offered and accepted the position of conductor of the Apollo Club of Boston in 1901.

"Enthusiastic in his work, he was able to impart his enthusiasm to the men and women whom he led. After a concert a man was heard to say: 'I thought I was singing as loud as I could, but when the Governor signalled for more power, I found I could sing twice as loud as I had been singing before.'

"In rehearsals when the first note of a chorus came on the second beat of a measure, he would always say 'one' to prepare the singers for their entrance on the next beat. In the *Messiah* and other works that he has taught us to sing, we shall for the rest of our lives think 'one', if we do not say it, whenever we sing a chorus where he was accustomed to give us the signal in that way for entrance on the second beat: 'One! Worthy is the Lamb that was slain.'

"He always insisted on promptness of attack when conducting a chorus. At rehearsals if the attack was not prompt and vigorous at the opening of a number, he would stop the singers and

make them begin again, sometimes making them repeat the first measure three or four times, or until they sang to his satisfaction.

"The promptness that he required in others he exemplified himself. In twenty-eight years I never knew him to be late at a rehearsal nor absent from a concert that he was to conduct. His punctuality did not consist merely of arriving one minute before the rehearsal hour, for he would come a quarter hour or a half hour before the time, to afford opportunity before rehearsal for conference with officers or others who wished to consult him. Thus he gave full measure, heaped up and running over.

"Let no man believe that such punctuality and regularity were easily attained. Many a time our conductor was enduring severe pain when conducting a rehearsal. When another man would be in bed under the care of a doctor, his interest in his work and his sense of duty were so strong that he preferred to endure suffering rather than be absent from his post.

"As the years passed he conducted with all the vigor of his younger days, but it became evident that the work made heavy demands on his vitality, and his friends saw that the burden was becoming too heavy. At the completion of 25 years as conductor of the Apollo Club he was voted a year's leave of absence, together with the regular honorarium for the year. At the end of another year, in May, 1927, he did not feel equal to the task of conducting two large musical clubs for another season, and asked that his name be not proposed for election as conductor of the Handel and Haydn Society or of the Apollo Club for another year. His wishes were followed. He was elected Conductor Emeritus of both organizations, and we hoped to have him with us as friend and adviser for many years. But it was not to be, for two days ago we got the sad news that he had gone to rest from all earthly labor.

"The words spoken of another musician may well be said of him: 'During his long term of service as a conductor he heard many great artists sing or play in concerts under his baton, but not one of them was a greater artist than the conductor himself.'

"The warm affection in which he was held by the Handel and Haydn Society was manifest at every rehearsal as well as at every concert of the Society in recent years, for when he made his entrance at the beginning of a concert, or after an intermission at a rehearsal, his appearance was always the signal for hearty applause. When the sad news came to us, the Society was preparing for the presentation to him of a gift next week as a token of respect and affection. They had already made him an honorary member and presented a loving cup to him at the Centenary Concert in 1915.

"I had the good fortune to sing under his direction for twenty-eight years in the Handel and Haydn Society and twenty-two as President of the Apollo Club, and I can say as Marc Antony said of Caesar 'he was my friend, faithful and just to me'.

"While we mourn his passing from this life, we rejoice in the memory that our lives have been made happier by his work and his friendship.

"The crimson sunset faded into gray.

Upon the murmurous sea the twilight fell.

The last warm breath of the delicious day

Passed with a mute farewell.

Above my head, in the soft purple sky

A wild note sounded like a shrill-voiced bell.

Three gulls met, wheeled, and parted with a cry

That seemed to say "Farewell."

"'Farewell, I thought, it is the earth's one speech

All human voices the sad chorus swell

Though mighty Love to Heaven's high gate may reach,

Yet must he say "Farewell."

"Farewell, farewell!" From wave to wave 'tis tossed.

From wind to wind, earth has one tale to tell.

All other sounds are dulled and drowned and lost,

In this one cry "Farewell".'"

ONE HUNDRED AND FOURTEENTH SEASON

MAY 28, 1928 TO MAY 27, 1929

At the Annual Meeting, May 28, 1928, these officers were elected:

President, COURTENAY GUILD

Vice-President, JOHN C. BRODHEAD

Secretary, GEORGE F. HATCH

Treasurer, GEORGE M. BROOKS

Librarian, GEORGE E. BANKS

Directors: GEORGE B. MAGRATH, JOSHUA Q. LITCHFIELD, JOHN S. RUSSELL, PAUL SPAIN, EDWARD P. BOYNTON, EVERETT C. WHITE, JAMES T. GEARON, SETH T. HOWARD.

The Board of Government re-appointed Mr. Stone as Conductor and Mr. Burbank as Accompanist and Organist.

Mrs. Anita Davis-Chase was engaged to serve for two years as Business Agent to take charge of the advertising for the Society and to assist in the engaging of soloists.

A vote of the Board of Government was passed expressing the thanks of the Society to Mr. Albert Thorndike for his faithful and valuable services as Trustee of the Permanent Fund of the Society. Mr. Thorndike having resigned, the vacancy was filled by the election of Mr. George Megrew, June 30, 1928. Mr. Megrew, Mr. James M. Hunnewell, and the President (ex officio) therefore constituted the Board of Trustees.

The Board of Government approved the suggestion of Mr. Spain that the annual meeting should be held on the first Monday in May, and voted to present such an amendment to the by-laws at the next annual meeting.

In the President's address reviewing the work of this season we read:

"In planning for the season of 1928-1929, the Board of Government of the Handel and Haydn Society decided that *The Messiah* should be sung on the afternoon of December 16 and on the evening of December 17, and that Bach's *Passion* music should be sung on the evening of Good Friday, March 29.

"By omitting the concert usually given by the Society in February, it was possible to devote most of the season to rehearsals in preparation for the performance of the *Passion* music. The February concert has been a financial burden to the Society in recent years, and by decreasing the number of concerts of the season the treasury was afforded some relief.

"The soloists in both *Messiah* concerts were Phradie Wells, Jeanne Laval, Dan Gridley and Edwin Swain on Sunday, and the same artists, with Mrs. Bernice Leavitt replacing Miss Laval, on Monday. For these performances Mr. Stone, our Conductor, used the orchestration of Handel and omitted modern instruments that have been added to the orchestra since Handel's day. Fifty members of the Boston Symphony Orchestra played in the concerts and Mr. Raymond Havens played the harpsichord.

"For *The Passion*, Jeannette Vreeland, Soprano, Nevada Van Der Veer, Contralto, Arthur Kraft and Rulon Robison, Tenors, Fred Patton, Bass and James R. Houghton, Baritone, were the soloists. The voices of the boy choir were furnished by boys from the Country Day School, and a mixed choir of ladies of the Wellesley Hills Woman's Club and men from Boston musical clubs were placed in the upper balcony and sang all but one of the chorals that were included in the program of the evening. Members of the chorus of the Society would have been glad to sing more than the single chorale that was entrusted to them, but even with their work lightened to this extent the number of rehearsals planned was found to be inadequate, and it was necessary to hold a number of extra rehearsals in the week immediately before the concert.

"This was unfortunate, and the work of the chorus should be so arranged that it will not be necessary to call upon them for four rehearsals and a concert in a single week. Members of the chorus enjoy the musical training, but more than two rehearsals in a week is too much to demand of them. If extra rehearsals are needed, some of them could be held weeks before the concert, to avoid having the chorus come on the stage in a state of exhaustion from overwork.

"At the beginning of the season our Conductor suggested the wearing of gowns by the chorus at the concerts. The Board of Government favored the plan, but it was not carried into effect until the last concert of the season, when all members of the chorus who participated were robed in black gowns.

"As the management of the concerts requires a great deal of work, the Board of Management engaged Mrs. Anita Davis-Chase as Business Agent, to attend to the publicity and to assist us in the sale of tickets and in other matters.

"Our Librarian, Mr. Banks, reports that 350 new copies of Bach's *Passion* According to St. Matthew have been added to the library as a gift to the Society through our Conductor, Mr. Stone. The library is now located in good dry quarters at 1120 Boylston Street.

"The Voice Committee had nine meetings for trial of voices.

Of 104 candidates 59 were accepted. The successful candidates were 27 sopranos, 15 altos, 13 tenors, and 4 basses.

"At the close of the season the chorus contained 106 sopranos, 78 altos, 56 tenors, 85 basses.

"The chorus sang in 6 concerts, 26 regular rehearsals, and 5 extra rehearsals. The following members of the chorus were present at all concerts and all regular rehearsals: Mrs. Florence Bates, Miss Elizabeth Cleary, Miss Louise Cleary, Mrs. Estes, Miss Houlahan, Mrs. Lichter, Miss Parks, Mrs. Sturtevant, Miss Stoddard, Mrs. Mottley, and Messrs. Guild, Lovering, Parker, and Magrath. The names of those who missed but one rehearsal are: Mrs. Hollis, Miss Rock, Mrs. Winsor, Miss Hall, Miss Stoddard, Miss Waite, Miss Woods, and Messrs. Burditt, Dadmun, Gearon, Rowan, and Russell. Many others deserve commendation who joined the chorus after the opening of the season and had perfect records of attendance from the date of admission to the chorus.

"Concerts of musical clubs are meant to be sources of financial profit, but in the last few years in Boston many concerts have been given for which the direct cost was greater than the money received from sale of tickets. For the two performances of *The Messiah* we made a net profit of over \$1,300, but the loss on the *Passion* music concert was a little more than that, leaving a net loss of \$33.87 as a result of three concerts. Had we given four concerts, as in the previous twenty years, the loss would have been much greater.

"The net loss from direct cost of our concerts does not include salaries, rent of rehearsal hall and library, printing, postage, advertising and other costs that have to be paid. These costs were paid by income of the Permanent Fund of the Society, and we restored to the Site Fund \$2,000 that had been borrowed in previous years. We still owe \$2,748.27 to that fund which must be paid before we can feel that our treasury has an actual balance of cash on hand.

"The Site Fund was founded for the purpose of buying land on which a building could be erected for the Society. On the amount borrowed from the fund interest at 6 per cent is charged to the Society.

"The Building Fund was expected to provide the cost of a building for the Society, and the principal and interest can not be used for any other purpose. In the last year the income of this fund was \$3,297.99 which was added to principal, bringing the total to \$74,255.27 on May 3, 1929.

"The income from the Permanent Fund can be used for general expenses of the Society, and for a number of years all of it has been required and used for that purpose. Although no addi-

tions have been made to the principal, the fund has grown surprisingly in the last few years. The book value of \$71,654.59 is about the same as three years ago, but the market value that was then \$94,634.53 has increased to \$171,757.90. On this valuation the income is less than $3\frac{1}{2}$ per cent, and there is good reason to believe that the income will be somewhat larger in the coming years.

"I wish to thank the members of the chorus for their loyalty to this old society, and to express appreciation of the good team work of the officers and other members of the Board of Government."

ONE HUNDRED AND FIFTEENTH SEASON

MAY 27, 1929 TO MAY 5, 1930

At the Annual Meeting held in Rogers Hall, 491 Boylston St., at 7:30 P.M., May 27, 1929, the customary reports were presented and the customary votes were passed, including a vote thanking the Chickering Company for the use of a piano and a vote, on the motion made annually by "Commodore" Boynton, to thank the ladies of the Chorus for their services.

At this meeting Article II of the By-Laws was amended so that future Annual Meetings should be held on the first Monday of May, instead of the fourth Monday as provided under the old plan.

The officers elected for the year were:

President, COURTENAY GUILD

Vice-President, JOHN C. BRODHEAD

Secretary, GEORGE F. HATCH

Treasurer, GEORGE M. BROOKS

Librarian, GEORGE E. BANKS

Directors: SAMUEL ADELMAN, EDWARD P. BOYNTON, JAMES T. GEARON, JOHN W. HALL, SETH C. HOWARD, JOHN S. RUSSELL, WARREN S. SUMINSBEY.

Before the rehearsals of the season began in the Autumn, Mr. Russell resigned his position because of business that would oblige him to be away from Boston for the entire musical season. At a meeting of the Board of Government held December 8, 1929, Daniel M. Guiney was elected to fill the unexpired term.

Mr. Stone and Mr. Burbank were re-elected as conductor and accompanist and Mrs. Anita Davis-Chase was engaged for a second year to continue her services to the Society as Business Agent.

In planning the work of this season a change was made in the custom of giving a performance of *The Messiah* on the last Monday evening before Christmas as a repetition of the production of the same work on the afternoon of the previous day. The usual production of *The Messiah* was arranged for Sunday afternoon, December 22, and for the evening of Monday, December 23, the program included Parts 1 and 2 of the *Christmas Oratorio* by John Sebastian Bach, *This is the Month* by George W. Chadwick, and *Born To-day* by J. P. Sweelinck. These works were

followed by some of the principal solos and choruses of *The Messiah*, ending with the familiar *Hallelujah* and *Amen*.

Newspaper writers in discussing concerts of musical clubs almost invariably assume that the selection of numbers for the program is made by the conductor. We often read that "the conductor had chosen the following numbers for this evening's concert." Almost every musical club has a music committee that arranges the programs of its concerts in consultation with the conductor, but it is hardly fair to give to the conductor all the credit and all the blame for the selections, as if he were free to follow his own ideas in choosing works and selecting soloists.

Before entering upon the regular work of this 115th season, the Society accepted an invitation to give its services in a concert in Symphony Hall on June 9, as complimentary to the National Federation of Music Clubs that was holding its annual convention in Boston during that week. The Boston Symphony Orchestra gave their services, and the work chosen for performance was *The Messiah*, which was so familiar to most of the chorus that little preparation was required for its performance. The soloists were Claire Maentz, Rose Zulalian, Charles Stratton and Edwin O. Swain. Mr. Stone conducted, Mr. Burbank was at the organ and Raymond Havens at the harpsichord.

During the intermission in the program of this concert the President of the Society in a short address welcomed the delegates of the National Federation and spoke of music in earlier days of New England, including a brief account of how the Handel and Haydn Society was formed in 1815. According to the newspaper: "In closing, Mr. Guild said it was customary to present the keys of the city to distinguished visitors. In lieu of such a key he cordially presented all the keys of the musical scale to the delegates and gave them a hearty welcome to the city."

In the Spring of the year 1930 Mr. Thompson Stone was elected Conductor of the People's Symphony Orchestra of Boston, a position held for some years by Emil Mollenhauer. This orchestra, carefully rehearsed by Mr. Stone, played at concerts of the Handel and Haydn Society in the following season.

The address of the President at the Annual Meeting gave the following review of this 115th season of the Society:

"On the completion of one hundred and fifteen years by this Society, I have the honor for the sixteenth time to present to the annual meeting the report of its President.

"Following the plan established in 1928, the Board of Government arranged for two concerts in December and one in April. On the afternoon of Sunday, December 22, *The Messiah* was sung, with Claire Maentz, Marie Murray, George Boynton, and

Walter Kidder as soloists. Arthur Fiedler played the harpsichord and the orchestra was made up of musicians from the Boston Symphony Orchestra. The portions of the oratorio sung in the concert were about the same as in the last few years, but the proof reading of the programs should be revised. Among other misprints noted was 'heaven' in place of 'heathen.' Even our Christian charity will not justify the translation of a heathen to heaven on the printed page, although it has been done for at least two years. The proofs of *The Messiah* program were not read by any officer of the Society.

"On Monday evening, December 23, with the same soloists as on December 22, we sang Parts 1 and 2 of Bach's *Christmas Oratorio*. This was followed by George W. Chadwick's *This is the Month and Born Today* by J. P. Sweelinck. After an intermission the program of the second half of the concert was made from eleven choruses and solos from *The Messiah*.

"This departure from our customary two performances of *The Messiah* in December was due in part to many requests from friends and suggestions from musical critics. The experiment involved extra expense, and the sale of tickets was much less for Monday evening than for the concert of a year before, when there was merely a repetition of *The Messiah* as sung on the afternoon of the previous day. There are many works that we would like to sing, but any change from established tradition in our concerts appears to receive very little recognition from people who buy tickets for concerts.

"On April 6 our last concert of the season was given. Verdi's *Requiem Mass* was preceded by Kodaly's *Psalmus Hungaricus*, the latter being heard for the first time in Boston in this concert. The soloists were Nanette Guilford, Merle Alcock, Paul Althouse and William Simmons. All were satisfactory, and Madam Alcock seemed to meet with especial favor from the audience and chorus. The audience was asked, by notice printed on the program, not to applaud at the close of the oratorio, and as the chorus was dressed in black gowns at all concerts of the past season, this last concert seemed much like a church service.

"The chorus was worked hard in preparation for the last concert and showed excellent results. For several weeks there were extra rehearsals for the chorus on Wednesdays, and Mr. Stone arranged about a half dozen voluntary extra rehearsals in his studio on Monday evenings. There were two rehearsals with orchestra, and one rehearsal of the orchestra without chorus.

"All this work and expense produced a concert that was highly creditable to the Society, but the financial result was disappointing, the sale of tickets being only half as large as at the last time

we sang the *Requiem* without the added attraction of the new work. We are constantly urged to sing new works, but their performance does not appear to attract new patrons to our concerts. In these days of radio and mechanical music, musical societies find it difficult to cover the cost of concerts by the sale of tickets. We would be several thousands of dollars richer if we had given no concerts in the past year. Of course we must give concerts as an incentive to work for the chorus, but a way must be found to reduce expenses, unless we can increase our income.

"A very enjoyable social evening of the Society was arranged by Mr. Suminsbey and others on the evening of February 14, with music, dancing, card games, and refreshments in the Teachers' College Building. I had the pleasure of inviting all the chorus of the Society to the Repertory Theatre on the evenings of February 6 and April 16, each member being allowed to bring a friend on the second evening.

"The Voice Committee report that 93 candidates for the chorus have been heard by them, and that 63 were admitted to the chorus.

"At the close of the season there were 127 sopranos, 87 contraltos, 64 tenors, 81 basses.

"The following were present at all regular rehearsals of the season: Miss Alma Libert, Mrs. John S. Phillips, Mrs. Grace F. Estes, Miss Mabel J. Houlahan, Mrs. Lucy F. Sturtevant, Miss Maud S. Parks, Miss Hazel Waite, Messrs. Gearon, Guild, Howard and M. W. Parker. Absent but once: Mrs. Lichter and Messrs. Lovering, Smythe and Woodward.

"Mrs. Estes has now a perfect record of attendance at all rehearsals and concerts of the Society for twenty years. This splendid achievement is a notable example of the spirit of loyalty to our old society. If her enthusiasm could inspire every member of the chorus, many of our difficulties would disappear. Extra rehearsals would seldom be needed if attendance at regular rehearsals were nearly perfect.

"In January Mr. George Megrew resigned his position as a Trustee of the Permanent Fund of the Society, and Mr. Francis E. Smith was elected to fill the vacancy. Your President is ex officio one of the trustees, and for three months served as the active trustee. In that interim, by correspondence with the United States Treasury Department, a ruling was obtained declaring our Permanent Fund to be an educational fund exempt from federal taxation. This ruling relieves the trustees of the preparation and filing of an annual income return for the Treasury Department.

"The book value of the Permanent Fund was \$83,759.52 on May 1, and the market value was \$185,898.61. As no consider-

able addition to principal of the fund has been made in a decade, the appreciation in value of the fund is highly satisfactory.

"The Building Fund on May 1 had a book value of \$78,166.72, the income for the year being \$3,911.45, which was added to the principal. If this income could have been used for payment of expenses of the Society, our Treasurer could have reported a surplus of revenue for the season, but the income and principal under the terms of the trust are held for the purpose of buying or erecting a building for the Society.

"From the Treasurer's report we learn that we have received a legacy of a hundred dollars from the estate of Roswell M. Boutwell, a friend of the Society who had been a regular attendant at our concerts. The friendly interest in our work by music lovers who remember us in their wills is deeply appreciated.

"The net financial result of the season is not quite so bad as it appears in the Treasurer's report, for there was a balance of about \$700 of income in the Permanent Fund that was not delivered to the Treasurer until after the close of the books on May 1. The cost of production of the April 6 concert was very heavy, the direct cost of this one concert being greater than the entire amount received from sale of tickets for all three concerts of the season. Without the income from the Permanent Fund we would have had less than nothing with which to meet the charges for salaries, rent, printing, insurance and other things that must be paid; and after using all income of the Permanent Fund there was still a deficit for the year.

"In spite of the fact that all musical clubs are finding it hard to pay expenses of the year by the sale of tickets to their concerts, I am not pessimistic in regard to the outlook for the future. We have a splendid historic background, an able conductor, and a loyal chorus. By making intelligent use of the assets available to us we should find a way to improve the quality of our work and avoid a deficit at the end of the next fiscal year. It can be done.

"I thank the conductor, the chorus, and the Board of Government for all they have done and for all they have tried to do for this famous old society."

ONE HUNDRED AND SIXTEENTH SEASON

MAY 5, 1930 TO MAY 4, 1931

At the Annual Meeting held May 5, 1930 at 7:30 P.M. at 491 Boylston Street, Boston, the following officers were elected:

President, COURTENAY GUILD
Vice-President, JOHN C. BRODHEAD
Secretary, GEORGE F. HATCH
Treasurer, GEORGE M. BROOKS
Librarian, GEORGE E. BANKS

Directors, SAMUEL ADELMAN, EDWARD P. BOYNTON, JAMES T. GEARON, JOHN W. HALL, SETH C. HOWARD, GEORGE L. PARKER, ALBERT F. SEAGRAVE, WARREN S. SUMINSBEY.

At the first meeting of this Board of Government, June 4, 1930, a report was received of the death of Elihu G. Loomis, Chairman of the Trustees of the Building Fund of the Society, who had served as a trustee since the establishment of the fund 28 years earlier. Resolutions prepared by President Guild in appreciation of long and valuable service were spread upon the records of the Society and a copy sent to the family of Mr. Loomis by vote of the meeting.

The surviving trustees were Mr. Albert Patrick and the President of the Society, ex officio. Both trustees were of the opinion that under existing conditions it would be desirable for the Building Fund to be consolidated with the Permanent Fund of the Society, and the Board of Government by unanimous vote expressed approval of such action. Mr. Patrick took charge of the legal steps necessary for the transfer, and the matter was concluded before the Annual Meeting of May, 1931.

In the performance of *Die Meistersinger* by the Chicago Opera Company in Boston in January 1931 there was a special chorus of about 40 men from the Apollo Club and the Handel and Haydn Society, drilled in the music by Mr. Thompson Stone. This music was so enjoyed by the singers that the President of the Society purchased 350 copies of books containing the Prize Song and the principal choruses of the last act of the opera. The music was sung by the chorus at several rehearsals at the end of the season.

The President made the following report of this year of the Society's life:

"For the 116th year of this Society the Board of Government

arranged but two regular concerts, although our chorus participated also in the exercises on Boston Common on July 15. The day was called 'International Day' and a state commission conducted the celebration of the 300th anniversary of the founding of Massachusetts Bay Colony. Our chorus, by invitation of the commission, sang 'The Star Spangled Banner,' 'God Save the King,' and 'O God, our help in ages past,' the chorus being placed in front of the tribune, near Charles Street, that had been built for the occasion.

"The first concert of our regular season was *The Messiah* on Sunday afternoon, December 21, with Ruth Rodgers, Abbie Conley Rice, George Boynton and Walter Kidder as soloists. All but Miss Rodgers were Boston singers, and their work, as well as that of the chorus, was heartily applauded by a large audience. This was our only performance of *The Messiah*, as the repetition on Monday evening in the previous two seasons had resulted in financial loss. The People's Symphony Orchestra, of which Mr. Stone is conductor, furnished the orchestra for the oratorio.

"On the afternoon of Easter Sunday, April 5, we sang for the first time in Boston *Exultate Deo* by Mabel Daniels, and *Hora Novissima* by Horatio Parker. The soloists were Jeannette Vreeland, Kathryn Meisle, Dan Gridley and Nelson Eddy. The work of these artists contributed greatly to the success of the concert; Mr. Eddy, singing with us for the first time, being especially satisfactory.

"As we have suffered many times from breach of contract by singers, without redress, it is pleasant to be able to record that we collected a substantial sum this year to reimburse us for loss due to a breach of contract in the season just ended.

"As the task of giving performances of oratorios without financial loss seems to become more difficult from year to year, a drive for a sale of season tickets by members of the chorus was conducted early in the season. This undoubtedly helped us, and we made greater efforts than in recent years in publicity, but the money received from sale of tickets was very little.

"Critics have often asked us to give the works of American composers, and on Easter Sunday we gave two notable works by Boston composers, one of them the daughter of a former President of this Society.

"With the best singers obtainable as soloists, and a performance highly creditable to the Society, the cash received from sale of tickets was more than \$4,000 short of the cost of giving the concert. And this does not include salaries, rent, and other charges for the season.

"The need of greater financial support than was available from income of the Permanent Fund was manifest to the Board of Government before the beginning of the season's work. The Building Fund, inaugurated by President Daniels, had grown by compound interest from \$22,739.42 to \$80,386.09. Not a cent of the income could be used for any purpose but the erection or purchase of a building for the Society, and your officers felt that we need income now rather than a building ten or twenty years from now.

"By unanimous vote the Board of Government applied for the return of the fund to the Society, in accordance with the deed of trust. Mr. Elihu G. Loomis, senior trustee of the Fund, having died, the surviving trustees, of which your President is one, approved the transfer, and after consulting the Attorney General, and obtaining sanction of the Supreme Court of Massachusetts, the Building Fund was added to the Permanent Fund of the Society. None of the principal can be spent, but the income is available to meet current expenses of the Society. If at some future time the Society needs a building, it would seem possible that the sum received this year by the Permanent Fund from the Building Fund might be available for that purpose.

"As the Site Fund of the Society represented gifts of \$1,372.76, the Board of Government voted that this sum be paid to the Trustees of the Permanent Fund and the remainder be returned to the treasury of the Society. This action caused the cancellation of a note of the Society for money borrowed from the Site Fund, and this fund no longer will appear in our records.

"We have had the good fortune to be remembered in the will of a friend of the Society, Miss Kate Blanchard, and a legacy of \$20,000 is expected to be paid to us before the next annual meeting.

"If any man thinks these additions to our income may lead to extravagance, let him note that the total income from \$80,000 for a year is not enough to cover the deficit from one concert on Easter Sunday. The addition to the money available to meet current expenses is little less than a life saver at this time of business depression.

"Although it has been customary to end our rehearsals with the Easter concert, which was on April 5 this year, the chorus met for two extra rehearsals on April 12 and 19, when choruses from *Die Meistersinger* and other works were sung. The rehearsals were in Rogers Building as in past years.

"Our Librarian reports additions to our library by 350 copies of the Prize Song and chorus from *Die Meistersinger* and 300 copies of *Exultate Deo*. Of the latter, 30 copies have been taken by members of the chorus and not returned.

"The Voice Committee reports 170 applicants for voice trial, of whom 128 responded to notice and 66 were accepted, including 25 sopranos, 23 contraltos, 10 tenors, 8 basses. At the close of the season there were 121 sopranos, 79 contraltos, 55 tenors, 73 basses in the chorus, not including members on leave of absence.

"A record of attendance at all concerts and rehearsals of the season was made by Miss Chalner, Miss Campbell, Mrs. Phillips, Mrs. Estes, Mrs. Lichter, Miss Stoddard, Mrs. Sturtevant, Miss Waite and by Messrs. Guild, Magrath and Sawyer. Mrs. Estes has now a record of 21 years of attendance at all concerts and rehearsals of the chorus, surely a remarkable achievement.

"Members who missed but one rehearsal were Mrs. Bates, Miss Eberhard, Mrs. Linstrom, Miss De Bruyn, Miss Hayes, Miss Parks and Messrs. Grout, Hatch, Howard, Karshick and M. W. Parker.

"On February 11 a social evening with dancing, cards and supper was arranged for our chorus by Mr. Suminsbey. A large number agreed to be present, but only a small number came to the party, so that it could accomplish but little in promoting better acquaintance among members of the chorus. Thanks are due Mr. Suminsbey and his assistants for their services.

"March 1, 1931, was the 75th anniversary of the unveiling of the statue of Beethoven in Music Hall, Boston, and on March 2 of this year the anniversary was celebrated by a concert given by the New England Conservatory of Music.

"Thomas Crawford was the sculptor, and the statue was placed in Music Hall in 1856 by Charles C. Perkins, a distinguished patron of art, one of the founders of the Art Museum in Boston, and President of the Handel and Haydn Society for twelve years. At his death in 1881 the statue was bequeathed to this Society, and when Music Hall was sold the statue was removed to the Boston Public Library, and in 1902 it was lent to the New England Conservatory of Music, with the agreement that it should be returned to the Society at any time on demand of its officers.

"The present location of the statue at one of the entrances of Jordan Hall is appropriate, and we are glad that the officers of the Conservatory are willing to allow it to remain there. As we own no building, it is probable that we shall be pleased to see our statue in the custody of our friends for many years to come.

"During the 33 years that I have been a member of this Society I believe we have never done better work than during the last season under Thompson Stone.

"The Society could not endure without the great amount of work by officers and chorus that is given gladly for love of music and in loyalty to the organization. I thank all who have labored



BEETHOVEN STATUE

Presented to Music Hall by CHARLES C. PERKINS in 1863, and to revert to the Handel and Haydn Society when Music Hall Association dissolved. July 22, 1899, removed to Boston Public Library building. Loaned to the New England Conservatory of Music in March, 1903, where it stands on a beautiful marble pedestal in the vestibule.

for us in the preparation for our concerts and in the business and financial administration of the affairs of the Society.

"The Handel and Haydn Society has had a long and honorable history in serving the cause of good music, and there is no lack of need for such service to-day. I am glad to have been permitted to serve the Society as member of the chorus and officer for so many years, and I have found much happiness in the work and in the association with the chorus and the Board of Government.

"Long live the Handel and Haydn Society!"

ONE HUNDRED AND SEVENTEENTH SEASON

MAY 4, 1931 TO MAY 2, 1932

Officers elected for this year were:

President, COURTENAY GUILD

Vice-President, JOHN C. BRODHEAD

Secretary, GEORGE F. HATCH

Treasurer, GEORGE M. BROOKS

Librarian, GEORGE E. BANKS

Directors, JOHN W. HALL, GEORGE L. PARKER, ALBERT F. SEAGRAVE, WARREN S. SUMINSBEY, PAUL SPAIN, JOSHUA Q. LITCHFIELD, HARVEY P. L. PARTRIDGE, GEORGE B. MAGRATH.

The Board of Government re-elected Mr. Thompson Stone and Mr. William Burbank to serve as conductor, and organist and accompanist of the Society.

In the concerts of this season the chorus was again accompanied by the People's Symphony Orchestra of Boston, of which Mr. Stone was the conductor. The rehearsals were held as in past years in Huntington Hall, 491 Boylston Street at 5:30 on Sunday afternoons and the concerts were given on Sunday afternoons at 3:30 in Symphony Hall.

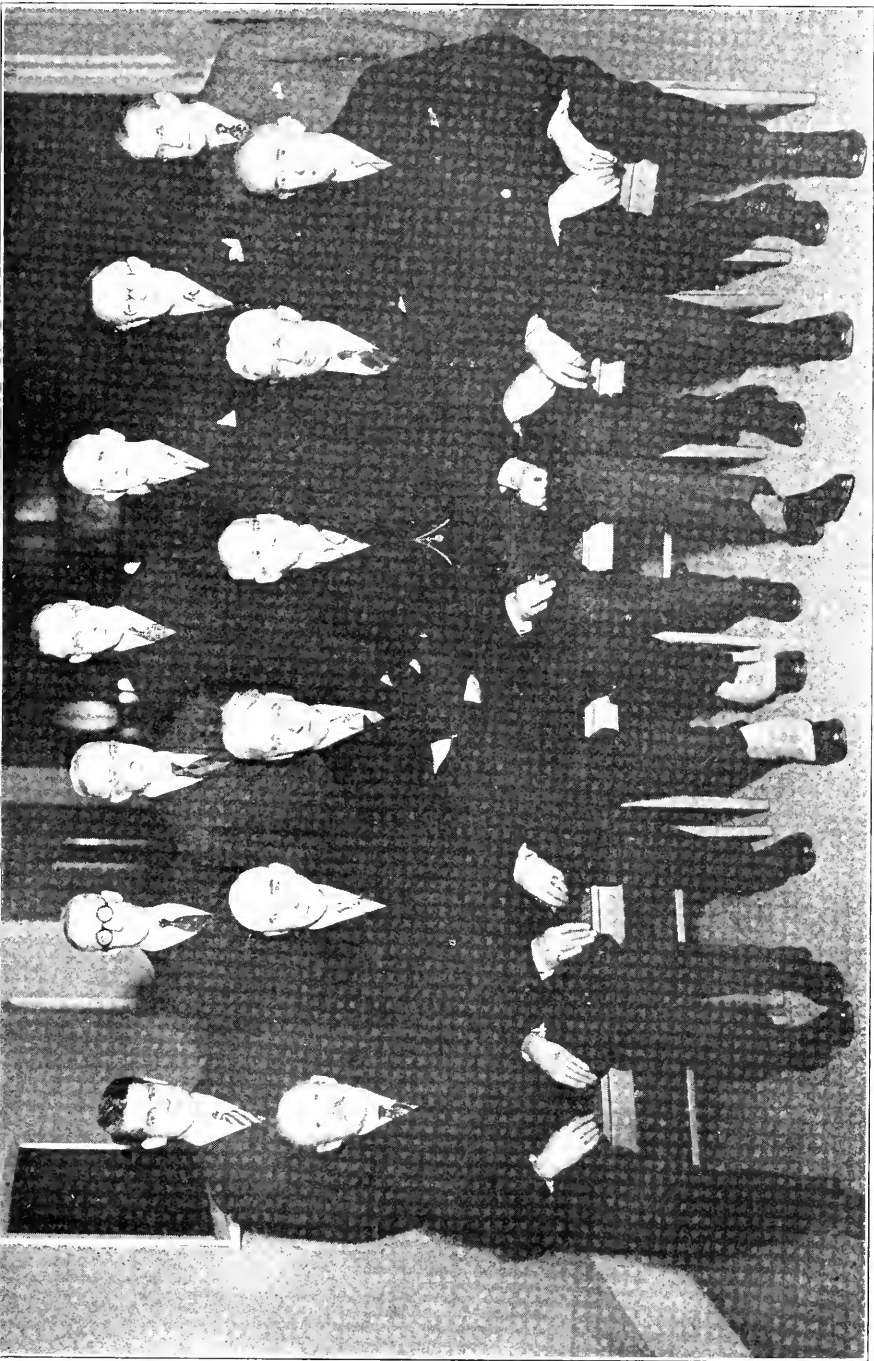
At each Annual Meeting of the Society the President, in accordance with the by-laws, submits a written or printed report. The following report of the 117th Season was read at the Annual Meeting May 2, 1932, and printed by order of the meeting:

"In Huntington Hall at 5:30 o'clock, October 18, 1931, the chorus of the Handel and Haydn Society began the first rehearsal of its 117th season.

"In arranging for the concerts of the season the Board of Government planned for a performance of *The Messiah* on Sunday afternoon, December 20, and a concert of miscellaneous music on Sunday afternoon, April 10.

"The small number of concerts was determined by financial considerations. General business conditions had been bad since September 1929, and *The Messiah* appeared to be the only oratorio that could be given by our Society with any probability that the sale of tickets would cover the direct cost of the concert.

"Soloists for the concert of December 20 were Blanche Haskell, Elsie Lovell Hankins, Rulon Robison and Ralph Tailby. Mr.



OFFICERS AND MEMBERS OF THE BOARD OF GOVERNMENT OF THE HANDEL AND HAYDN SOCIETY FOR 1931-1933

Bottom Row: EDWARD P. BOYNTON, WARREN S. SUMMINSLEY, JOHN C. BROADHEAD, Vice-President; COURTNEY GUILD, President; GEORGE F. HATCH, Secretary; GEORGE M. BROOKS, Treasurer.

Standing: AMHERST F. SAVAGE, SETH C. HOWARD, JOHN W. HALL, JAMES T. GEARON, GEORGE L. PARKER, PAUL SPAIN, GEORGE E. BANKS, Librarian.

Tailby, singing with us for the first time, appeared to be especially favored by applause of the audience.

"As the music of *The Messiah* was familiar to a majority of the chorus, only a few rehearsals were spent in preparing for its performance, but the work of the chorus in this concert was quite up to the high standard of former years.

"Even before the December concert considerable work had been done in rehearsing choruses for the April concert, and although there were four months of preparation for a single concert, the difficulty encountered in mastering the music required not only all the regular Sunday rehearsals but five extra rehearsals on week days. Mr. Stone also on several afternoons or evenings had a group of singers from the chorus for special rehearsals in his studio. Eight rehearsals in the last two weeks of the season is too much to ask of the chorus or of the conductor, who had also two rehearsals of the orchestra in the same period.

"All of us are glad to undertake the performance of new and difficult music for the credit of the Society, but we should not place on one program so much difficult music that our chorus, composed principally of amateur singers, can not learn it without extra rehearsals. We must not exhaust our chorus or break down the health of our conductor by overwork.

"Some of the new music was especially hard for the singers, as each section of the chorus had only the music of its own part, and with 37 measures of rest at various times it was no easy task for the singers to become familiar with the notes that preceded their entrance. The fact that these works were sung in Latin and were in many places devoid of melody made additional hazards for the chorus.

"Three works on our program of April 10 were then sung for the first time in Boston: *Lasset Uns Ablegen*, by Wilhelm Friedmann Bach, *Stabat Mater*, by Szymanowski, and *Magnificat*, by Kaminski.

"Other numbers on the program were 'Bless the Lord O My Soul,' by Ippolitov-Ivanov, 'Emitte Spiritum,' by Schuelky, and selections from the last act of Wagner's *Meistersinger*, including the Chorale, Prize Song and Finale.

"The singing of this opera music at rehearsal and concert was a delightful change from the heavy work on some of the difficult numbers.

"Soloists were Jeanne Dusseau, Merle Alcock, Paul Althouse and Frederick Baer. For the bass solos of *Die Meistersinger*, Mr. Moncrieff had been engaged, but as illness prevented his presence at the concert, the baritone, Mr. Baer, sang these solos in addition to the work originally assigned to him.

"Excellence of the soloists contributed greatly to the success of the concert, and everybody was greatly pleased with the singing of Mrs. Dusseau who had a difficult task and did it well. She is one of the best sopranos we have heard in recent years and should become a great favorite.

"As an artistic performance the concert was a thorough success. It received praise from the critics, and the audience was enthusiastic, but it was an expensive luxury in these days of financial poverty. The sale of tickets brought about \$4,400 less than the direct cost of the concert, and we can not often afford to pay \$4,000 to \$5,000 for the privilege of giving a concert.

"Without the income from our Permanent Fund it would have been impossible to carry on the work of this season. Fortunately we were permitted to add the principal of the Building Fund to that of the Permanent Fund about a year ago, and the income of the entire fund was available for current expenses and also part of the income from a legacy of about \$20,000 that came to us before the end of our season from the estate of Miss Kate Blanchard.

"Mr. Francis E. Smith and Mr. James M. Hunnewell with your President, ex officio, served as trustees of the fund without compensation, and as the active trustee Mr. Smith has devoted many hours to work for us, while Mr. Hunnewell has given valuable advice in regard to investment of our funds.

"Nobody knows what the income of the Permanent Fund will be in the next year, but up to now there has been no heavy shrinkage of income. It seems reasonably sure that, if necessary, the Society can draw from this income as large an amount as was drawn in the year just ended to cover deficits.

"The report of the Trustees of the Permanent Fund that is presented at this meeting shows a book value of \$193,604.36 for cash and securities. The fund has been increased by a legacy of \$20,000 from the estate of Kate E. Blanchard, a former member of our chorus, the amount received being decreased by a few hundreds of dollars in settlement of certain legal claims and expenses. From income \$7,500 was paid to the Treasurer of the Society and \$1,771.19 was added to capital account of the fund.

"The report of the Treasurer of the Society shows a loss in cash for the year of \$855.29, although \$7,500 was received from income of the Permanent Fund. The expenses of the Society for the year were therefore \$8,355.29 greater than income from sources other than receipts from the Permanent Fund.

"Our Librarian reports the purchase of copies for chorus, conductor and organist of the works sung by the chorus for the first time in the April concert. New copies of *The Messiah* were

bought to replace damaged books and 282 copies were rebound. The cost of new music and rebinding was \$796.13.

"The catalogue of the library has been brought up to date and six copies of each concert program of the Society have been preserved.

"The Voice Committee made appointments to hear 149 candidates for the chorus. Of this number 95 came for voice trial, and the Committee accepted 16 sopranos, 13 contraltos, 11 tenors, 6 basses.

"The Superintendents report that the following members of the chorus were present at all regular rehearsals of the year: Miss A. C. McLaughlin, Mrs. A. B. Murphy, Mrs. C. C. Daniels, Miss Ethel Mason, Mrs. Estes, Miss Stoddard, Mrs. Gould, Mrs. Lichter, Mrs. Sturtevant and Messrs. Hall, Guild, Howard and Blake. Mrs. Estes has now completed 22 years of perfect attendance at rehearsals and concerts.

"Only one absence from regular rehearsals was recorded for Mrs. Bloomfield, Mrs. Phillips, Mrs. Hubbel, Misses Simonds, Waite, Cullen, Parks, Houlahan, Messrs. Sawyer and Smyth.

"I wish to express my deep appreciation of the loyal spirit of the chorus and of the hard work of the conductor and officers of the Society in carrying out the programs of the year."

ONE HUNDRED AND EIGHTEENTH SEASON

MAY 2, 1932 TO MAY 1, 1933

At the Annual Meeting held May 2, 1932 at 491 Boylston Street, Boston, in Rogers Building, the following officers were elected:

President, COURTENAY GUILD

Vice-President, JOHN C. BRODHEAD

Secretary, GEORGE F. HATCH

Treasurer, GEORGE M. BROOKS

Librarian, GEORGE E. BANKS

Directors, JAMES T. GEARON, SETH C. HOWARD, JOSHUA Q. LITCHFIELD, GEORGE B. MAGRATH, GEORGE L. PARKER, HARVEY P. L. PARTRIDGE, ALBERT F. SEAGRAVE, PAUL F. SPAIN.

For its 118th season the Board of Government of the Handel and Haydn Society arranged for the performance of but two concerts. *The Messiah* was sung on the afternoon of Sunday, December 18, 1932, and *The Dream of Gerontius* on the evening of Sunday, April 23, 1933. Soloists of both concerts were considered the best that the Society has heard in recent years.

In the December concert the soprano soloist was Jeanne Dusseau, whose singing had been so much appreciated by the audience at the concert of the Society on April 10. The other soloists of the December concert were: Nevada Van Der Veer, Dan Gridley, and Walter Kidder. All of these artists had sung in concerts of the Society in previous years. The excellence of the soloists with good work by chorus and the People's Symphony Orchestra gave a concert that was creditable to the conductor and to the Society and received with enthusiasm by the audience. That every seat in Symphony Hall was not sold for this concert must be ascribed to the depression of business that had prevailed for the last four years.

For the Spring concert the Society held rehearsals once a week for six months, with two extra rehearsals with orchestra during the week before April 23. Excepting two rehearsals in December, and a part of the time in three or four earlier rehearsals, the entire work of the season was on *The Dream of Gerontius*. A part of the oratorio was composed for a double chorus, and there was also a *Choir of Angelicals*. This choir was made up of nineteen members of the chorus, who attended special rehearsals in addition to the regular and extra rehearsals of the year.

As the text of this oratorio was written by Cardinal Newman, the performance was of especial interest to Catholics, and it was expected that a large audience would be present at the concert. By courtesy of the League of Catholic Women it was announced that the concert would be given under their auspices, and they furnished a list of about forty patrons and patronesses who bought tickets for the concert. All these efforts backed by extensive advertising did not succeed in bringing a large audience to Symphony Hall. The profits from the performance were to have been shared with the League of Catholic Women, but the receipts from sale of tickets fell short of the direct cost of the concert by more than \$3,000, with salaries and other expenses of the year still to be paid. Without the income from funds earned by the Society in earlier years, or given for the purpose of buying a building, it would have been impossible to carry out the program of the year.

The concert of April 23 was given at 8 P.M. in Symphony Hall and the soloists were: Margaret Matzenauer, Contralto; Paul Althouse, Tenor, and Harry Newcombe, Bass. In every respect excepting lack of satisfactory sale of tickets the concert was unusually successful. Never before did Mr. Stone have chorus and orchestra under such complete control in obedience to his baton. The Society had the pleasant experience of reading praise for conductor, chorus, soloists, and orchestra in the review of the concert published in every daily paper of Boston. There was much satisfaction in earning the praise of the musical critics as well as the applause of the audience.

As *The Dream* is a little shorter than the oratorios usually given for an entire evening performance, this last concert of the season was opened by the overture to *Der Freischuetz* by Von Weber, followed after a brief interval by the oratorio.

Rehearsals without orchestra were held in Huntington Hall, and were sometimes made more enjoyable by a vocal soloist. One of the pleasantest evenings was May 12, for, after a rehearsal a little shorter than usual, the ladies of the chorus gave a Valentine party to the gentlemen. Vocal and instrumental solos and excellent monologues were given by some of the ladies, and young Mr. Keleher, whose father and mother are members of our chorus, played a piano solo of his own composition. Every man of the chorus received from the ladies at least one valentine, and the President of the Society received 75. After community singing and distribution of the valentines, light refreshments were served. Mr. Stone and Mr. Guild each received a big red box in the shape of a heart filled with candy kisses, and the latter was also the recipient of a large frosted cake with the name of the Society and the date in pink letters of sugar. The party was

very creditable to the ladies, particularly to Mrs. Minnie Scott who served as accompanist and chairman of the committee of ladies.

In behalf of the men of the Society, a party was given to the chorus on the evening of May 1. The President of the Apollo Club, being also the President of this Society, invited the chorus to a concert given by the Apollo Club, of which Mr. Stone is also conductor. The concert given by the club April 25 was repeated on May Day in Union Hall, 48 Boylston Street, and at the end of the concert the seats were removed from the hall. A small orchestra appeared on the stage and played for dancing until midnight. The hall was well filled, and the audience appeared to enjoy the concert and the dancing.

The report of the Treasurer shows that cash received from the sale of tickets for the December concert was less by \$1,372.45 than direct cost of the concert. Loss from the April concert was \$3,374.20, making the total loss of both concerts \$4,746.65. The expenses of the year exceeded income by \$8,170.04, but there was a balance of \$367.38 from income of the Permanent Fund that could be drawn for current expenses, in addition to the \$8,000 paid to the Society.

The report of the Trustees of the Permanent Fund shows a book value of \$187,470.96 and net income of \$8,367.38 for the year. It has been a life saver managed by Mr. Smith and Mr. Hunnewell who are the efficient trustees of the fund, with your President who serves ex-officio.

The Voice Committee, by its Chairman, Mr. Spain, reported that six meetings were held for trial of voices, and 75 candidates were heard. The successful candidates were 12 sopranos, 12 contraltos, 4 tenors, and 13 basses.

The following members of the chorus were present at every rehearsal and concert of the year: Miss Fiske, Mrs. Estes, Mrs. Lichter, Miss Doris Simonds, Miss Elizabeth Smith, Miss Hastings, Miss Parks, and Messrs. Guild, Magrath, and George L. Parker.

Those absent but once in the year were: Miss Libert, Mrs. Murphy, Miss Alice McLaughlin, Mrs. Malcolm, Mrs. Sturtevant, the Misses Quinn, Dorothy Johnson, Stoddard, and Fletcher, and Messrs. Gerling, Hall, Spain, Hayes, Blake, and Karshick. At close of the season the chorus was made up of 140 sopranos, 94 contraltos, 67 tenors, and 77 basses.

Mrs. Grace F. Estes at the concert of April 23 completed 46 years of membership in our chorus. For the last 23 years she had not missed a rehearsal or a concert, giving a splendid demonstration of devotion to our Society and its work.

In closing his annual address to the Society May 8, 1933, President Guild said: "All officers, directors, and trustees of the Society receive no compensation for their work excepting two complimentary tickets for each of our public concerts. Our conductor and our accompanist also receive very modest compensation for their valuable services. All appear to be glad to contribute what they can of service in the cause of good music and in loyalty to the Handel and Haydn Society.

"We deeply appreciate the devotion to the Society of members who attended rehearsals and concerts even after suffering bereavement in their families. Our thanks are due to Mr. Robert Gerling and to Miss Vera Keane for singing the tenor and the contralto solos at the orchestral rehearsal of May 20.

"Your President has recently completed writing the history of this Society from 1903 to 1933, and it has been a pleasure as well as an honor to have served you in company with the lovers of music who are officers of the Handel and Haydn Society or members of its chorus."

ONE HUNDRED AND NINETEENTH SEASON

MAY 1, 1933 to—

As May Day was found to be the most convenient day for the concert and dance provided by the President of the Apollo Club for the chorus of the Handel and Haydn Society, the annual meeting of the Society, to be held on the first Monday in May, was adjourned from that date to the following Monday, May 8.

The adjourned Annual Meeting of the Handel and Haydn Society was held May 8, 1933 at 491 Boylston Street, Boston, in Rogers Building, Boston.

The following officers were elected:

President, COURTENAY GUILD

Vice-President, JOHN C. BRODHEAD

Secretary, GEORGE F. HATCH

Treasurer, GEORGE M. BROOKS

Librarian, GEORGE E. BANKS

Directors, JAMES T. GEARON, GEORGE B. MAGRATH, JOSHUA Q. LITCHFIELD, SETH C. HOWARD, HARVEY P. L. PARTRIDGE, JOHN F. HALL, ALBERT E. KELEHER, PAUL F. SPAIN.

As the history of a society can not be completed while the society still lives, it seems best to break the story at this point that those who are interested in the old Handel and Haydn Society may not be obliged to wait longer for its history of the thirty years from 1903 to 1933.

The story might be more pleasing to the author, as well as to readers, if this break had been made in a time of great prosperity, instead of the fourth year of one of the severest business and financial depressions our country has known. However, the duty of the historian is to tell the truth, and the rehearsals and concerts of the Society from 1929 to 1933 have doubtless helped the chorus, as well as those who heard their singing, to carry on cheerfully in times of discouragement.

Brighter days will come, and the historian chosen to continue the story of the Society from May 8, 1933, will have the pleasure and satisfaction of telling of the achievements accomplished under improved conditions of general business of the country and of

the world. He will doubtless praise the founders and great musicians who have brought fame to the Society, and perhaps have a sympathetic regard for those who had the task of carrying on the work during years of business depression.

May he enjoy the task of writing the chronicle of progress and new prosperity of the old Society.

CONCERTS GIVEN BY THE

LIST OF CONCERTS

SEVENTY-SIXTH SEASON

FROM MAY 26, 1890 TO MAY 25, 1891

676.	1890, Dec. 21.	Messiah	Music Hall
677.	1891, Feb. 1.	Dvorak's Stabat Mater	"
678.	Mar. 27.	Bach's Passion	"
679.	Mar. 29.	J.C.D. Parker's St. John, and Mendelssohn's Hymn of Praise	"

SEVENTY-SEVENTH SEASON

FROM MAY 25, 1891 TO MAY 23, 1892

680.	1891, Dec. 20.	Messiah	Music Hall
681.	1892, Feb. 7.	Mrs. Beach's Mass and Bee- thoven's Choral Fantasia	"
682.	Apr. 13.	Messiah	"
683.	Apr. 15.	Bach's Passion	"
684.	Apr. 17.	Creation	"

SEVENTY-EIGHTH SEASON

FROM MAY 23, 1892 TO MAY 22, 1893

685.	1892, Dec. 19.	Messiah	Music Hall
686.	Dec. 25.	Messiah	"
687.	1893, Feb. 5.	Chadwick's Phoenix Expirans and Cherubini's Mass.....	"
688.	Mar. 31.	Bach's Passion	"
689.	Apr. 2.	Samson	"

SEVENTY-NINTH SEASON

FROM MAY 22, 1893 TO MAY 28, 1894

690.	1893, Dec. 18.	Messiah	Music Hall
691.	Dec. 24.	Messiah	"
692.	1894, Feb. 4.	H. W. Parker's Hora Novis- sima and Mendelssohn's Christus	"
693.	Mar. 23.	Bach's Passion	"
694.	Mar. 25.	St. Paul	"
695.	Apr. 18.	Elijah	"

HANDEL AND HAYDN SOCIETY

EIGHTIETH SEASON

FROM MAY 8, 1894 TO MAY 27, 1895

696.	1894, Dec. 23.	Messiah	Music Hall
697.	Dec. 25.	Messiah	"
698.	1895, Feb. 3.	Israel in Egypt.....	"
699.	Apr. 12.	Bach's Passion	"
700.	Apr. 14.	J. C. D. Parker's Life of Man	"

EIGHTY-FIRST SEASON

FROM MAY 27, 1895 TO MAY 25, 1896

701.	1895, Dec. 22.	Messiah	Music Hall
702.	Dec. 23.	Messiah	"
703.	1896, Feb. 2.	Verdi Requiem	"
704.	Apr. 3.	Bach's Passion	"
705.	Apr. 5.	Creation	"

EIGHTY-SECOND SEASON

FROM MAY 25, 1896 TO MAY 24, 1897

706.	1896, Dec. 20.	Messiah	Music Hall
707.	Dec. 21.	Messiah	"
708.	1897, Feb. 7.	Elijah	"
709.	Apr. 18.	Overture to St. Paul: J. C. D. Parker's Redemption Hymn: Mendelssohn's Hear My Prayer, and H. W. Parker's Hora Novissima.....	"

EIGHTY-THIRD SEASON

FROM MAY 24, 1897 TO MAY 23, 1898

710.	1897, Dec. 19.	Messiah	Music Hall
711.	Dec. 20.	Messiah	"
712.	1898, Feb. 7.	Arminius	"
713.	Apr. 10.	Redemption	"
	May 2.	Elijah. Complimentary to Carl Zerrahn at the close of his service as conductor, with societies from Worcester, Salem, Lowell, Lynn, New Bedford, Hyde Park, Chelsea, Quincy and Waltham Mechanics Hall	

CONCERTS GIVEN BY THE

EIGHTY-FOURTH SEASON

FROM MAY 23, 1898 TO MAY 22, 1899

714.	1898, Dec. 25.	Messiah	Music Hall
715.	Dec. 26.	Messiah	"
716.	1899, Feb. 19.	St. Paul	"
717.	Mar. 19.	Creation	"
718.	Apr. 2.	Paradise and the Peri.....	"

EIGHTY-FIFTH SEASON

FROM MAY 22, 1899 TO MAY 28, 1900

	1899, Oct. 14.	Reception to Admiral George Dewey in front of City Hall, Boston, by invitation of Mayor Josiah Quincy. "See the Conquering Hero Comes," and "O Father, Whose Almighty Power" (Judas Maccabaeus).	
719.	1899, Dec. 24.	Messiah	Music Hall
720.	Dec. 25.	Messiah	"
721.	1900, Feb. 25.	Judas Maccabaeus	"
722.	Apr. 15.	Elijah	"

EIGHTY-SIXTH SEASON

FROM MAY 28, 1900 TO MAY 27, 1901

723.	1900, Oct. 21.	Elijah	Symphony Hall
724.	Dec. 23.	Messiah	"
725.	Dec. 25.	Messiah	"
726.	1901, Feb. 24.	Verdi's Requiem	"
727.	Apr. 7.	Redemption	"

EIGHTY-SEVENTH SEASON

FROM MAY 27, 1901 TO MAY 26, 1902

728.	1901, Nov. 10.	Verdi's Requiem. For the Building Fund	Symphony Hall
729.	Nov. 11.	Elijah. For the Building Fund	"
730.	Dec. 22.	Messiah	"
731.	Dec. 25.	Messiah	"
732.	1902, Feb. 9.	Gallia and Rossini's Stabat Mater	"
733.	Mar. 28.	Bach's Passion	"
734.	Mar. 30.	Creation	"

HADEL AND HAYDN SOCIETY

EIGHTY-EIGHTH SEASON

FROM MAY 26, 1902 TO MAY 25, 1903

735.	1902, Dec. 21.	Messiah	Symphony Hall
736.	Dec. 25.	Messiah	"
737.	1903, Feb. 8.	Du Bois Paradise Lost.....	"
738.	Mar. 8.	Gallia and Rossini's Stabat Mater. For the Building Fund	"
739.	Apr. 12.	Israel in Egypt.....	"

EIGHTY-NINTH SEASON

FROM MAY 25, 1903 TO MAY 23, 1904

740.	1903, Dec. 20.	Messiah	Symphony Hall
741.	Dec. 25.	Messiah	"
742.	1904, Feb. 7.	Du Bois Paradise Lost.....	"
743.	Mar. 6.	Elijah. For the Building Fund	"
744.	Apr. 3.	Hora Novissima and Gallia....	"

NINETIETH SEASON

FROM MAY 23, 1904 TO MAY 22, 1905

745.	1904, Dec. 25.	Messiah	Symphony Hall
746.	Dec. 26.	Messiah	"
747.	1905, Feb. 19.	Chadwick's M e l p o m e n e; Paine's Hymn of the West; Volbach's Raphael; Wag- ner's Vorspiel and Liebe- stod; Mascagni's Hymn to the Sun; Handel's Let the Bright Seraphim; and Gou- nod's Unfold Ye Portals Everlasting	"
748.	Apr. 23.	Creation	"

NINETY-FIRST SEASON

FROM MAY 22, 1905 TO MAY 28, 1906

749.	1905, Dec. 24.	Messiah	Symphony Hall
750.	Dec. 25.	Messiah	"
751.	1906, Feb. 18.	Selections from St. Paul; Stabat Mater (Rossini); Hymn of Praise.....	"
752.	Apr. 15.	The Seasons	"

CONCERTS GIVEN BY THE

NINETY-SECOND SEASON

FROM MAY 28, 1906 TO MAY 27, 1907

753.	1906, Nov. 4.	Elijah. For the Building Fund	Symphony Hall
754.	Dec. 23.	Messiah	"
755.	Dec. 25.	Messiah	"
756.	1907, Feb. 17.	Coronation March (Svend- sen); 149th Psalm (Dvorak); Zu Indietso (Verdi); Loreley (Liszt); Roi de Lahore (Massenet); Unfold, Ye Portals (Gou- nod); Rienzi (Wagner); 1st Walpurgis Night (Men- delssohn)	"
757.	Mar. 31.	Belshazzar	"

NINETY-THIRD SEASON

FROM MAY 27, 1907 TO MAY 26, 1908

	1907, July 30.	Society assists in the exercises of Old Home Week.....	Symphony Hall
	Sept. 22.	Society assists in the exercises connected with the Inter- national Congress of Reli- gious Liberals	"
758.	Nov. 17.	Building Fund concert, selec- tions	"
759.	Dec. 22.	Messiah	"
760.	Dec. 25.	Messiah	"
761.	1908, Feb. 23.	Verdi's Requiem	"
762.	Apr. 19.	Samson and Delilah	"

NINETY-FOURTH SEASON

FROM MAY 26, 1908 TO MAY 24, 1909

763.	1908, Dec. 20.	Messiah	Symphony Hall
764.	Dec. 21.	Messiah	"
765.	1909, Feb. 7.	Elijah	"
766.	Apr. 11.	The Redemption	"

NINETY-FIFTH SEASON

FROM MAY 24, 1909 TO MAY 23, 1910

767.	1909, Dec. 19.	Messiah	Symphony Hall
768.	Dec. 20.	Messiah	"
769.	1910, Feb. 13.	The Golden Legend (Sullivan)	"
770.	Mar. 27.	Paradise Lost (Bossi)	"

HANDEL AND HAYDN SOCIETY

NINETY-SIXTH SEASON

FROM MAY 23, 1910 TO MAY 22, 1911

771.	1910, Dec. 18.	Messiah	Symphony Hall
772.	Dec. 19.	Messiah	"
773.	1911, Feb. 12.	The Requiem	"
774.	Apr. 16.	Creation	"

NINETY-SEVENTH SEASON

FROM MAY 22, 1911 TO MAY 21, 1912

775.	1911, Dec. 17.	Messiah	Symphony Hall
776.	Dec. 18.	Messiah	"
777.	1912, Feb. 11.	Arminius	"
778.	Apr. 7.	St. Paul	"

NINETY-EIGHTH SEASON

FROM MAY 27, 1912 TO MAY 26, 1913

779.	1912, Dec. 22.	Messiah	Symphony Hall
780.	Dec. 23.	Messiah	"
781.	1913, Feb. 9.	Stabat Mater, Phoenix Ex- pirans, Gallia	"
782.	Mar. 23.	Elijah	"
783.	Apr. 6.	Creation	"

NINETY-NINTH SEASON

FROM MAY 26, 1913 TO MAY 25, 1914

784.	1913, Dec. 21.	Messiah	Symphony Hall
785.	Dec. 22.	Messiah	"
786.	1914, Feb. 8.	Samson and Delilah.....	"
787.	Apr. 12.	Redemption	"

ONE HUNDREDTH SEASON

FROM MAY 25, 1914 TO MAY 24, 1915

788.	1914, Dec. 20.	Messiah	Symphony Hall
789.	Dec. 21.	Messiah	"
790.	1915, Feb. 14.	Miscellaneous Concert: Lost Chord, Chorus of Homage, Prayer of Thanksgiving, Christe Eleison (Sullivan), Golden Legend	"

CONCERTS GIVEN BY THE

791.	1915, Apr. 4.	Creation	Symphony Hall
792.	Apr. 11.	Verdi Requiem	"
793.	Apr. 13.	Morven and the Grail.....	"
794.	Apr. 14.	Artists' Night: Panama Hymn (Beach), Heavens are Tell- ing (Creation), Hallelujah (Messiah)	"
795.	Apr. 15.	Elijah	"

ONE HUNDRED AND FIRST SEASON

FROM MAY 24, 1915 TO MAY 22, 1916

796.	1915, Dec. 26.	Messiah	Symphony Hall
797.	Dec. 27.	Messiah	"
798.	1916, Jan. 23.	Messiah, Extra, H. G. Tucker, Children's Hospital.....	"
799.	Feb. 27.	Mozart Requiem, First Wal- purgis Night.....	Symphony Hall
800.	Apr. 23.	Judas Maccabaeus.....	"

ONE HUNDRED AND SECOND SEASON

FROM MAY 22, 1916 TO MAY 28, 1917

800A.	1916, Dec. 17.	Messiah	Symphony Hall
801.	Dec. 18.	Messiah	"
802.	1917, Feb. 18.	Miscellaneous C o n c e r t: St. Cecilia Mass and The Pil- grims	"
803.	Apr. 8.	Elijah	"

ONE HUNDRED AND THIRD SEASON

FROM MAY 28, 1917 TO MAY 27, 1918

804.	1917, Dec. 23.	Messiah	Symphony Hall
805.	Dec. 24.	Messiah	"
806.	1918, Feb. 17.	Hora Novissima, Peace With a Sword.....	"
807.	Mar. 31.	Redemption	"

ONE HUNDRED AND FOURTH SEASON

FROM MAY 27, 1918 TO MAY 26, 1919

808.	1918, Dec. 22.	Messiah	Symphony Hall
809.	1919, Mar. 2.	Verdi Requiem.....	"
810.	Apr. 20.	Creation	"

HANDEL AND HAYDN SOCIETY

ONE HUNDRED AND FIFTH SEASON

FROM MAY 26, 1919 TO MAY 24, 1920

811.	1919, Dec. 21.	Messiah	Symphony Hall
812.	1920, Jan. 25.	Stabat Mater, Gallia (Rossini)	"
813.	Feb. 22.	Samson and Delilah.....	"
814.	Apr. 4.	Elijah	"

ONE HUNDRED AND SIXTH SEASON

FROM MAY 24, 1920 TO MAY 23, 1921

811A.	1920, Dec. 19.	Messiah	Symphony Hall
812A.	Dec. 20.	Messiah	"
813A.	1921, Jan. 23.	Golden Legend.....	Symphony Hall
814A.	Feb. 20.	Verdi Requiem.....	"
815.	Mar. 27.	Hora Novissima.....	"

ONE HUNDRED AND SEVENTH SEASON

FROM MAY 23, 1921 TO MAY 22, 1922

816.	1921, Dec. 18.	Messiah	Symphony Hall
817.	Dec. 19.	Messiah	"
818.	1922, Jan. 22.	Samson and Delilah.....	"
819.	Mar. 12.	Stabat Mater (Dvorak)	"
820.	Apr. 16.	Elijah	"

ONE HUNDRED AND EIGHTH SEASON

FROM MAY 22, 1922 TO MAY 28, 1923

821.	1922, Dec. 17.	Messiah	Symphony Hall
822.	Dec. 18.	Messiah	"
823.	1923, Feb. 11.	Dream of Gerontius.....	"
824.	Apr. 1.	Redemption	"

ONE HUNDRED AND NINTH SEASON

FROM MAY 28, 1923 TO MAY 26, 1924

825.	1923, Dec. 16.	Messiah	Symphony Hall
826.	Dec. 17.	Messiah	"
827.	1924, Jan. 20.	Samson and Delilah.....	"
	Mar. 18.	Young People's Concert (Extra)	"
	Mar. 25.	Young People's Concert (Extra)	"
	Apr. 6.	Testimonial to Emil Mollenhauer: (Extra) Peoples Symphony, Apollo Club.....	"
828.	Apr. 20.	Creation	"

CONCERTS GIVEN BY THE

ONE HUNDRED AND TENTH SEASON

FROM MAY 26, 1924 TO MAY 25, 1925

829.	1924, Dec. 21.	Messiah	Symphony Hall
830.	Dec. 22.	Messiah	"
831.	1925, Feb. 8.	Verdi Requiem.....	"
	Mar. 18.	Young People's Concert (Extra)	"
	Mar. 25.	Young People's Concert (Extra)	"
832.	Apr. 12.	Hora Novissima.....	"

ONE HUNDRED AND ELEVENTH SEASON

FROM MAY 25, 1925 TO MAY 24, 1926

833.	1925, Dec. 20.	Messiah	Symphony Hall
834.	Dec. 21.	Messiah	"
835.	1926, Feb. 7.	Miscellaneous Programme: (Mme. Ernestine Schumann-Heink) Chorus of Homage	"
836.	Apr. 4.	Elijah	"

ONE HUNDRED AND TWELFTH SEASON

FROM MAY 24, 1926 TO MAY 23, 1927

837.	1926, Dec. 19.	Messiah	Symphony Hall
838.	Dec. 20.	Messiah	"
839.	1927, Feb. 20.	Miscellaneous Works: (Sophie Braslau) 150th Psalm	"
840.	Apr. 17.	Samson and Delilah.....	"

ONE HUNDRED AND THIRTEENTH SEASON

FROM MAY 23, 1927 TO MAY 28, 1928

841.	1927, Dec. 18.	Messiah, Pension Fund, Symphony Orchestra	Symphony Hall
842.	Dec. 19.	Messiah, Pension Fund, Symphony Orchestra	"
843.	1928, Feb. 26.	Elijah	"
844.	Apr. 8.	The New Life, The New Earth	"

ONE HUNDRED AND FOURTEENTH SEASON

FROM MAY 28, 1928 TO MAY 27, 1929

845.	1928, Dec. 16.	Messiah	Symphony Hall
846.	Dec. 17.	Messiah	"
847.	1929, Mar. 29.	Bach's Passion Music.....	"
847A.	June 9.	Creation (Extra) National Federation of Music Clubs	"

HANDEL AND HAYDN SOCIETY

ONE HUNDRED AND FIFTEENTH SEASON

FROM MAY 27, 1929 TO MAY 5, 1930

- | | | | |
|------|----------------|--|---------------|
| 848. | 1929, Dec. 22. | Messiah | Symphony Hall |
| 849. | Dec. 23. | Christmas Concert: Messiah
and Bach's Christmas Ora-
torio | " |
| 850. | 1930, Apr. 6. | Verdi Requiem, P s a l m u s
Hungaricus | " |

ONE HUNDRED AND SIXTEENTH SEASON

FROM MAY 5, 1930 TO MAY 4, 1931

- | | | | |
|------|----------------|------------------------------------|---------------|
| 851. | 1930, Dec. 21. | Messiah | Symphony Hall |
| 852. | 1931, Apr. 5. | Hora Novissima, Exultate Deo | " |

ONE HUNDRED AND SEVENTEENTH SEASON

FROM MAY 4, 1931 TO MAY 2, 1932

- | | | | |
|------|----------------|--|---------------|
| 853. | 1931, Dec. 20. | Messiah | Symphony Hall |
| 854. | 1932, Apr. 10. | Miscellaneous Programme:
W. F. Bach, Szymanowski,
Wagner | " |

ONE HUNDRED AND EIGHTEENTH SEASON

FROM MAY 2, 1932 TO MAY 1, 1933

- | | | | |
|------|----------------|-------------------------|---------------|
| 855. | 1932, Dec. 18. | Messiah | Symphony Hall |
| 856. | 1933, Apr. 23. | Dream of Gerontius..... | " |

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*Died Nov. 16, 1891. Vacancy not filled.

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1895

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1896

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1897

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Librarian, FREDERICK E. LONG

Directors: Edward P. Boynton, George M. Brooks, Frederick E. Chapman, Stephen R. Dow, Joseph A. Leonard, Lewis B. Guyer, James McCormick, Isaac W. Risdon.

But the President, Vice-President, Secretary, and Treasurer resigned within a month and in September the Board stood as follows:

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Vice-President, EDWARD P. BOYNTON | *Treasurer*, ISAAC W. RISDON
Librarian, FREDERICK E. LONG

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1898

President, EDWARD P. BOYNTON | *Secretary*, STEPHEN R. DOW
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OFFICERS

1899

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Directors: John D. Andrews, William N. Eustis, Lewis B. Guyer, Fred E. Keay, Frank M. Leavitt, George H. Munroe, Isaac W. Risdon, Howard T. Weeks.

1900

<i>President</i> , GEORGE F. DANIELS <i>Vice-President</i> , FREDERICK E. LONG <i>Librarian</i> , GEORGE M. BROOKS	<i>Secretary</i> , WILLIAM F. BRADBURY <i>Treasurer</i> , M. GRANT DANIELL
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Directors: John D. Andrews, Edward P. Boynton, William N. Eustis, Courtenay Guild, Emerson P. Knight, Frank M. Leavitt, George H. Munroe, Howard T. Weeks.

1901

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1902

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1903

<i>President</i> , GEORGE F. DANIELS <i>Vice-President</i> , FREDERICK E. LONG <i>Librarian</i> , GEORGE M. BROOKS	<i>Secretary</i> , WILLIAM F. BRADBURY <i>Treasurer</i> , M. GRANT DANIELL
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1904

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HISTORY OF THE HANDEL AND HAYDN SOCIETY

1905

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1906

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1907

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1908

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Directors: John C. Brodhead, Charles K. Cutter, William N. Eustis, Samuel L. Hills, Joshua Q. Litchfield, Herbert F. Odell, Eugene D. Russell, Leslie K. Storrs.

*President Daniels died December 1. On account of the illness of the Vice-President the Secretary acted as President during the rest of the year.

1909

President, WILLIAM F. BRADBURY | *Secretary*, LESLIE K. STORRS
Vice-President, FREDERICK E. LONG | **Treasurer*, M. GRANT DANIELL
Librarian, FRANK M. LEAVITT

Directors: Edward W. Bancroft, John C. Brodhead, George M. Brooks, Charles A. Call, Robert Entwistle, William N. Eustis, Samuel L. Hills, Herbert F. Odell.

*Treasurer Daniell died October 18; November 1 George M. Brooks was elected Treasurer, and to replace Mr. Brooks as a director Ethelbert V. Grabill was chosen.

OFFICERS

1910

President, WILLIAM F. BRADBURY | **Secretary*, LESLIE K. STORRS
Vice-President, FREDERICK E. LONG | *Treasurer*, GEORGE M. BROOKS
Librarian, JOHN C. BRODHEAD

Directors: Edward W. Bancroft, Charles A. Call, Robert Entwistle, Eugene D. Russell, Samuel L. Hills, Ethelbert V. Grabill, Joshua Q. Litchfield, Herbert F. Odell.

**Secretary Storrs died February 1, 1911, and for the rest of the season the President performed the executive duties of the Secretary.*

1911

President, WILLIAM F. BRADBURY | *Secretary*, CHARLES A. CALL
Vice-President, EUGENE D. RUSSELL | *Treasurer*, GEORGE M. BROOKS
Librarian, JOHN C. BRODHEAD

Directors: Edward W. Bancroft, Edward P. Boynton, Robert Entwistle, William N. Eustis, Ethelbert V. Grabill, George F. Hatch, Joshua Q. Litchfield, Duane White.

1912

President, WILLIAM F. BRADBURY | *Secretary*, JOHN C. BRODHEAD
Vice-President, EUGENE D. RUSSELL | *Treasurer*, GEORGE M. BROOKS
Librarian, WILLIAM N. EUSTIS

Directors: Edward P. Boynton, John W. Hall, Samuel L. Hills, George F. Hatch, Joshua Q. Litchfield, James A. Murphy, Henry H. Turner, Duane White.

1913

President, WILLIAM F. BRADBURY | *Secretary*, JOHN C. BRODHEAD
Vice-President, EUGENE D. RUSSELL | *Treasurer*, GEORGE M. BROOKS
Librarian, WILLIAM N. EUSTIS

Directors: Edward P. Boynton, John W. Hall, Samuel W. Hills, George F. Hatch, James A. Murphy, Henry H. Turner, Duane White, Robert Entwistle.

1914

**President*, WILLIAM F. BRADBURY | *Secretary*, JOHN C. BRODHEAD
†Vice-Pres., EUGENE D. RUSSELL | *Treasurer*, GEORGE M. BROOKS
Librarian, WILLIAM N. EUSTIS

Directors: Robert Entwistle, John W. Hall, Courtenay Guild, Samuel L. Hills, Joshua Q. Litchfield, James A. Murphy, Clinton A. Ricker, Henry H. Turner.

**President Bradbury died October 22, 1914. Mr. Russell was elected President, Dec. 3, 1914, and Mr. Guild vice-president, and to replace Mr. Guild as a director, Henry Kuhns was elected.*

†President Russell died March 17, 1915.

HISTORY OF THE HANDEL AND HAYDN SOCIETY

1915

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , DUANE WHITE
<i>Vice-President</i> , JOHN C. BRODHEAD		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , WILLIAM N. EUSTIS		

Directors: Henry Kuhns, Robert Entwistle, Clinton A. Ricker, Joshua Q. Litchfield, John E. Schroeder, George F. Hatch, Edward P. Boynton, Philip Bruce.

1916

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , DUANE WHITE
<i>Vice-President</i> , JOHN C. BRODHEAD		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , WILLIAM N. EUSTIS		

Directors: George F. Hatch, Philip Bruce, Henry Kuhns, Edward P. Boynton, *John E. Schroeder, James A. Murphy, Samuel Hills, Harold K. Merrow.

*Mr. Schroeder resigned and Joshua Q. Litchfield was elected to take his place at a Board meeting Dec. 3, 1916.

1917

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , DUANE WHITE
<i>Vice-President</i> , JOHN C. BRODHEAD		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , WILLIAM N. EUSTIS		

Directors: George F. Hatch, Philip B. Bruce, Edward P. Boynton, James A. Murphy, Samuel Hills, Harold K. Merrow, Peter Robertson, Robert Entwistle.

1918

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , HAROLD K. MERROW
<i>Vice-President</i> , JOHN C. BRODHEAD		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , ISAAC W. RISDON		

Directors: James A. Murphy, Samuel L. Hills, *Peter Robertson, Robert Entwistle, Henry Kuhns, John L. Dyer, Thompson Stone, Duane White.

*Mr. Robertson resigned and Harvey P. L. Partridge invited to serve as a director at Board meeting June 24, 1918.

1919

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , HAROLD K. MERROW
<i>Vice-President</i> , JOHN C. BRODHEAD		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , ISAAC W. RISDON		

Directors: Harvey P. L. Partridge, Robert Entwistle, Henry Kuhns, John L. Dyer, Thompson Stone, Duane White, Paul Spain, George E. Banks.

OFFICERS

1920

<i>President</i> , COURTENAY GUILD	<i>Secretary</i> , HAROLD K. MERROW
<i>Vice-President</i> , JOHN C. BRODHEAD	<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , ISAAC W. RISDON	

Directors: George E. Banks, John L. Dyer, Albert E. Keleher, Henry Kuhns, Harvey P. L. Partridge, Duane White, Paul F. Spain, Thompson Stone.

1921

<i>President</i> , COURTENAY GUILD	<i>Secretary</i> , HAROLD K. MERROW
<i>Vice-President</i> , JOHN C. BRODHEAD	<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , DUANE WHITE	

Directors: George E. Banks, Paul F. Spain, Robert Entwistle, Albert E. Keleher, Dr. George B. Magrath, George F. Hatch, John S. Russell, E. Roscoe McAfee.

1922

<i>President</i> , COURTENAY GUILD	<i>Secretary</i> , HAROLD K. MERROW
* <i>Vice-President</i> , HIRAM G. TUCKER	<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , GEORGE E. BANKS	

Directors: John S. Russell, John C. Brodhead, George F. Hatch, Robert Entwistle, Duane White, Albert E. Keleher, Dr. George B. Magrath, Thompson Stone.

*Vice-President Tucker died October 15, 1922.

1923

<i>President</i> , COURTENAY GUILD	<i>Secretary</i> , DUANE WHITE
<i>Vice-President</i> , JOHN C. BRODHEAD	<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , GEORGE E. BANKS	

Directors: George F. Hatch, John S. Russell, Robert Entwistle, Dr. George B. Magrath, James A. Murphy, E. Roscoe McAfee, Paul F. Spain, A. H. Lamson.

1924

<i>President</i> , COURTENAY GUILD	<i>Secretary</i> , DUANE WHITE
<i>Vice-President</i> , JOHN C. BRODHEAD	<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , GEORGE E. BANKS	

Directors: George F. Hatch, Paul F. Spain, Warren S. Suminsbey, Frank C. Swan, Edward P. Boynton, E. Roscoe McAfee, James A. Murphy, Albert H. Lamson.

1925

<i>President</i> , COURTENAY GUILD	<i>Secretary</i> , DUANE WHITE
<i>Vice-President</i> , JOHN C. BRODHEAD	<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , GEORGE E. BANKS	

Directors: Paul F. Spain, Warren S. Suminsbey, Frank C. Swan, Edward P. Boynton, E. Roscoe McAfee, James A. Murphy, Albert H. Lamson, Robert Entwistle.

HISTORY OF THE HANDEL AND HAYDN SOCIETY

1926

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , JOHN C. BRODHEAD
<i>Vice-President</i> , DUANE WHITE		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , GEORGE E. BANKS		

Directors: Edward P. Boynton, Robert Entwistle, Frank C. Swan, George F. Hatch, Dr. George Burgess Magrath, Everett C. White, Warren S. Suminsbey, Joshua Q. Litchfield.

1927

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , GEORGE F. HATCH
<i>Vice-President</i> , JOHN C. BRODHEAD		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , GEORGE E. BANKS		

Directors: Robert Entwistle, Albert H. Lamson, Joshua Q. Litchfield, Dr. George B. Magrath, John Russell, Paul F. Spain, George Weale, Everett C. White.

1928

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , GEORGE F. HATCH
<i>Vice-President</i> , JOHN C. BRODHEAD		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , GEORGE E. BANKS		

Directors: Dr. George B. Magrath, Joshua Q. Litchfield, John S. Russell, Paul F. Spain, Edward P. Boynton, Everett C. White, James T. Gearon, Seth C. Howard.

1929

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , GEORGE F. HATCH
<i>Vice-President</i> , JOHN C. BRODHEAD		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , GEORGE E. BANKS		

Directors: Samuel Adelman, Edward P. Boynton, James T. Gearon, John W. Hall, Seth C. Howard, John S. Russell, Paul F. Spain, Warren S. Suminsbey.

1930

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , GEORGE F. HATCH
<i>Vice-President</i> , JOHN C. BRODHEAD		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , GEORGE E. BANKS		

Directors: Samuel Adelman, Edward P. Boynton, James T. Gearon, John W. Hall, Seth C. Howard, George L. Parker, Albert F. Seagrave, Warren S. Suminsbey.

1931

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , GEORGE F. HATCH
<i>Vice-President</i> , JOHN C. BRODHEAD		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , GEORGE E. BANKS		

Directors: John W. Hall, George L. Parker, Albert F. Seagrave, Warren S. Suminsbey, Paul F. Spain, Joshua Q. Litchfield, Harvey P. L. Partridge, Dr. George B. Magrath.

OFFICERS

1932

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , GEORGE F. HATCH
<i>Vice-President</i> , JOHN C. BRODHEAD		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , GEORGE E. BANKS		

Directors: James T. Gearon, Seth C. Howard, Joshua Q. Litchfield, Dr. George B. Magrath, George L. Parker, Harvey P. L. Partridge, Albert F. Seagrave, Paul F. Spain.

1933

<i>President</i> , COURTENAY GUILD		<i>Secretary</i> , GEORGE F. HATCH
<i>Vice-President</i> , JOHN C. BRODHEAD		<i>Treasurer</i> , GEORGE M. BROOKS
<i>Librarian</i> , GEORGE E. BANKS		

Directors: James T. Gearon, John W. Hall, Seth C. Howard, Albert E. Keleher, Joshua Q. Litchfield, Dr. George B. Magrath, Harvey P. L. Partridge, Paul F. Spain.

MEMBERS

CHRONOLOGICALLY ARRANGED

(Continued)

* Indicates that membership was terminated by death; r, by resignation; d, by discharge.

		JOINED	
1718	Frederick E. Chapman.....	May 25, 1891.....	r
1719	Dudley R. Child.....	"	r
1720	Richard Blackmore, Jr.....	"	r
1721	Edwin Easterbrook	June 5	r
1722	Wm. D. McJennett.....	"	d
1723	William H. Faunce.....	"	
1724	William C. Dobson.....	" 8	d
1725	Alfred M. Russell.....	" 9	
1726	Charles B. Luard.....	"	d
1727	Lewis W. Doten.....	" 10	d
1728	James McCormick	"	
1729	Ernest H. Chute.....	" 16	r
1730	James A. McIntyre.....	" 19	d
1731	Sylvestus L. Fillebrown.....	" 20	
1732	William B. Osgood.....	" 22	r
1733	Frank H. Glover.....	" 23	d
1734	Nat W. Bowes.....	"	d
1735	F. Conger Smith.....	" 24	d
1736	Walter G. Dowling.....	" 26	r
1737	William O. Hazeltine.....	Oct. 5	r
1738	Frank J. Woodman.....	" 9	d
1739	Frank J. Frye.....	" 12	d
1740	Frank B. Elwell.....	" 16	r
1741	Hiram M. Haight.....	" 17	d
1742	Charles B. Perkins.....	" 21	r
1743	Alfred B. Bell.....	"	r
1744	Frank E. Delano	" 24	r
1745	Charles S. Marble.....	Nov. 18	d
1746	Alvin W. Bancroft	May 23, 1892.....	r
1747	Charles G. Abbot.....	"	d
1748	George E. Houghton.....	June 20	d
1749	Stephen R. Dow	" 22	

MEMBERS

1750	Thomas W. Holmes.....	June 22, 1892.....	*
1751	Joseph Marque	" " ".....	r
1752	Henry E. Fraser.....	" 24 ".....	d
1753	Mathew W. Moiseuer.....	Sept. 15 ".....	r
1754	Judson B. Witherby.....	Oct. 31 ".....	d
1755	William W. Clendenin.....	Nov. 7 ".....	d
1756	Everett W. Stone.....	May 22, 1893.....	*
1757	Fred E. Keay.....	" " ".....	r
1758	Edward A. Studley, Jr.....	" " ".....	r
1759	William Joseph Palo	June 12 ".....	r
1760	Guy Brown Bennett	" " ".....	r
1761	Arthur Galusha Smith.....	" " ".....	d
1762	Eugene C. Trinité.....	" 13 ".....	*
1763	Hunter L. Harris.....	" 14 ".....	r
1764	George F. Hiller.....	" 15 ".....	*
1765	Sumner Jewett	" " ".....	r
1766	Charles H. Hanson	" 21 ".....	r
1767	John L. Gibb.....	" 23 ".....	r
1768	Clarence H. Chute	" 26 ".....	d
1769	Melville Prentiss	" " ".....	d
1770	George L. Spaulding	June 27 ".....	d
1771	Edwin Cooper	" 28 ".....	*
1772	Charles E. Miller.....	" 29 ".....	d
1773	Arthur C. Baldwin.....	Nov. 16 ".....	d
1774	Edmond J. Young.....	Dec. 28 ".....	r
1775	William H. Corliss.....	Jan. 8, 1894.....	r
1776	Howard T. Weeks.....	" 10 ".....	d
1777	M. Lamont Brown.....	Feb. 1 ".....	d
1778	Joseph D. Morrison.....	" 16 ".....	r
1779	Frederick D. Walker.....	May 22 ".....	r
1780	George L. Burditt.....	" " ".....	r
1781	Fred G. J. Wilson.....	" 28 ".....	*
1782	Charles K. Cutter, M.D.....	" " ".....	r
1783	Douglas S. Hamilton.....	June 27 ".....	d
1784	Robert C. Stearns.....	" " ".....	d
1785	William J. Downes.....	" " ".....	r
1786	Nelson C. Hubbard.....	Nov. 1 ".....	d
1787	Frank S. B. Cheesman.....	Dec. 4 ".....	d
1788	F. Roland Clough.....	" 7 ".....	d
1789	William P. Dutton.....	" 8 ".....	d
1790	George R. Jenkins.....	" " ".....	r
1791	Fred W. Woodcock.....	" 13 ".....	d
1792	J. Lowell Moore	" 22 ".....	d
1793	Royland H. Barnes.....	" " ".....	r
1794	Fletcher Dobyns	Jan. 1, 1895.....	r

HISTORY OF THE HANDEL AND HAYDN SOCIETY

1795	George A. Bacon.....	May 27, 1895.....	r
1796	Clarence A. Crowell.....	".....	r
1797	Russell J. Huntley.....	".....	
1798	Edward A. Forshaw.....	".....	d
1799	J. Berger Ogden.....	".....	r
1800	Frank B. Rich.....	".....	d
1801	Henry C. Hackett.....	".....	
1802	Clifton A. Howes.....	".....	
1803	James W. Whelpley.....	".....	r
1804	Albert R. Moulton.....	".....	
1805	Scott D. Stone.....	June 1 ".....	d
1806	Stuart V. R. Hooker.....	".....	r
1807	Edwin T. Stiger.....	" 3 ".....	d
1808	Frank Schloesser.....	" 4 ".....	d
1809	Frank E. Hill.....	" 8 ".....	r
1810	Richard Macallister.....	".....	d
1811	Ernest G. Adams.....	" 8 ".....	d
1812	George E. Hills.....	" 12 ".....	r
1813	Edward P. Shute.....	" 13 ".....	
1814	Edward R. Elder.....	" 18 ".....	
1815	Alfred E. Upham.....	" 19 ".....	r
1816	William T. Ducey.....	".....	*
1817	Henry H. Richards.....	".....	d
1818	Albert A. Densmore.....	" 29 ".....	d
1819	Thomas H. Sylvester, Jr....	July 11 ".....	d
1820	Edw. D. Densmore.....	Sept. 24 ".....	d
1821	John C. Brodhead.....	Oct. 2 ".....	
1822	Samuel J. Barrows.....	" 5 ".....	r
1823	Percy S. Rogers.....	" 9 ".....	d
1824	Theodore I. Melancon.....	" 14 ".....	d
1825	John F. Tyler.....	" 18 ".....	r
1826	David C. Proudfoot.....	" 28 ".....	r
1827	Thomas F. Ryan.....	Nov. 15 ".....	d
1828	Charles S. MacKenzie.....	" 22 ".....	r
1829	Frederick B. Briggs.....	Dec. 20 ".....	r
1830	Harry Ney Stearns.....	Mar. 12, 1896.....	r
1831	Reginald L. Fernald.....	May 25 ".....	d
1832	Herbert C.deV. Cornwell..	".....	d
1833	Herbert M. Woodward.....	".....	
1834	Charles D. Mix.....	May 24, 1897.....	r
1835	Louis T. Siemon.....	".....	r
1836	Howard W. Brown.....	".....	d
1837	Edward W. Bancroft.....	".....	d
1838	Harrington Barker.....	".....	r
1839	J. Frank Botume.....	".....	*

MEMBERS

1840	Reginald C. Robbins.....	May 24, 1897.....	r
1841	Albert E. Prescott.....	"	r
1842	Frank L. Harris.....	"	d
1843	Walter F. Ellis.....	"	d
1844	Samuel W. Ball.....	July 23 "	r
1845	Arthur S. Ward.....	Aug. 11 "	
1846	George A. Ryder.....	Oct. 23 "	d
1847	George F. Hatch.....	May 16, 1898.....	
1848	George H. Sampson.....	"	d
1849	G. Willard Frost.....	"	d
1850	William O. Greenleaf	"	
1851	David E. Dow.....	"	r
1852	James Falconer.....	" 23 "	
1853	Edward Franklin Colburn..	"	r
1854	Walter Irvin Smith.....	"	d
1855	Henry Frazer Robertson ..	"	d
1856	Curtis Herman Burt	"	d
1857	Peter Robertson	"	r
1858	Albert F. Roberts.....	"	d
1859	Herbert O. Cassidy	"	
1860	Richard J. Cosby, Jr.....	"	
1861	Alva E. Burk.....	"	d
1862	Herbert Fay Nye.....	"	d
1863	Leonard H. Field, Jr.....	"	r
1864	C. E. Stephenson	"	d
1865	Franklin L. Wood	May 15, 1899.....	r
1866	Emerson P. Knight	"	*
1867	John R. Sweeney.....	"	*
1868	E. H. Greene	"	r
1869	William P. Osgood.....	" 22 "	r
1870	M. Clifford Saville.....	"	d
1871	Courtenay Guild	"	
1872	George H. Weale.....	"	*
1873	Edwin S. Drowne.....	"	r
1874	George B. Willard	"	d
1875	John R. Brownell.....	Oct. 1 "	d
1876	Francis C. Turner	"	
1877	Paul A. Tuckerman	"	r
1878	Christopher G. Atwater....	"	d
1879	Francis E. Cady	"	r
1880	George F. Atkinson.....	" 22 "	d
1881	William P. Spear	April 8, 1900.....	d
1882	J. F. Ransom.....	"	r
1883	Percy C. Brown.....	"	d
1884	C. Harvey Brown	"	r

HISTORY OF THE HANDEL AND HAYDN SOCIETY

1885	Arthur S. Hyde.....	April 8, 1900.....	d
1886	Augustus D. Small	"	*
1887	J. S. Kilby.....	"	r
1888	John H. Dame.....	"	r
1889	Eugene D. Russell	"	*
1890	Robert Entwistle	"	
1891	Thomas F. McAuliffe.....	"	*
1892	Harry Parmelee	"	d
1893	John T. King.....	"	r
1894	Henry B. Coughlan	"	r
1895	Brainard P. Newton.....	"	
1896	Paul L. Brackett	"	d
1897	George H. Walsh	"	d
1898	J. Howard Lee.....	"	r
1899	Francis H. McCrudden	"	r
1900	Elbert H. Durrell.....	"	r
1901	J. E. Cameron.....	"	r
1902	Charles A. Champagne	"	
1903	William F. Poole.....	"	d
1904	Ethelbert V. Grabill.....	"	
1905	Harry A. Spinney	" 15 "	r
1906	Luke H. Drew.....	"	
1907	Albert E. Keleher.....	"	
1908	William P. Stimpson.....	"	r
1909	Alfred Saunders	"	
1910	Michel J. Fenton.....	"	
1911	Charles A. Sawyer.....	"	r
1912	John M. Hawkins.....	"	*
1913	Dr. Franklin E. Dawes.....	"	
1914	William L. Scoville	"	d
1915	Arthur W. Hill.....	"	r
1916	George N. G. Sawyer.....	"	d
1917	Harry N. Lendall	"	r
1918	Stewart J. Mullen.....	"	d
1919	Charles Addison Malley.....	"	r
1920	Irving Hurd	"	d
1921	Joshua Q. Litchfield.....	Jan. 27, 1901.....	
1922	Leslie K. Storrs	"	*
1923	Albert H. Seaver.....	"	r
1924	Herbert H. Holton	"	r
1925	Charles F. F. Campbell.....	"	d
1926	Herbert F. Odell	"	*
1927	Albert W. Noll	"	d
1928	Henry I. Marshall	"	d
1929	Louis A. Abbot.....	"	r

MEMBERS

1930	Fred C. Holmes.....	Jan. 27, 1901.....	d
1931	Alex. H. Barclay.....	"	d
1932	George D. Adams.....	"	r
1933	John Ogden, Jr.....	"	
1934	William Wilson	"	r
1935	Edward MacGoldrick	"	d
1936	George E. Byford	"	r
1937	Elmer E. Randall.....	"	r
1938	John Allen	"	d
1939	Edmund F. Sawyer.....	Feb. 3 "	r
1940	Walter R. Shattuck.....	"	r
1941	Adin C. Small	"	
1942	John Medway	"	r
1943	William E. Mills.....	"	d
1944	Edgar B. Brown.....	" 10 "	r
1945	Alfred M. Russell.....	" 17 "	
1946	Francis P. Sheehan.....	May 16 "	
1947	George E. Bonney.....	" 27 "	*
1948	Frank H. Williams.....	"	
1949	Walter I. Cowlishaw.....	"	
1950	Leon E. Cross.....	"	
1951	Herman A. Ham.....	May 19, 1902.....	d
1952	Warren G. Crooker.....	"	d
1953	John A. Roberts.....	"	
1954	Francis H. Merrill, Jr.....	" 24 "	r
1955	Louis Gilbert	" 26 "	d
1956	Jeremiah F. O'Connell.....	"	r
1957	H. Clifford Brown.....	"	d
1958	George H. Williams.....	"	d
1959	Fred E. Brown.....	"	
1960	Louis T. Siemon	"	r
1961	Herbert E. Cheney.....	"	*
1962	Arthur B. Moorhouse	"	r
1963	Joseph A. Golden.....	June 1 "	r
1964	Leland A. Whitney.....	" 12 "	*
1965	Jonathan W. Smith	"	d
1966	William H. Wall	" 21 "	
1967	Frederick E. Goddard	" 30 "	r
1968	Samuel P. Bell.....	Sept. 14 "	r
1969	William Cronkshaw	Oct. 12 "	
1970	Malcolm E. Stickney.....	"	d
1971	John A. Fish	" 19 "	
1972	Mortimer Sullivan	Nov. 16 "	d
1973	Douglas H. Curtice.....	May 19, 1903.....	r
1974	Walter T. Wingfield.....	"	

HISTORY OF THE HANDEL AND HAYDN SOCIETY

1975	Herbert C. Shedd.....	May 19, 1903.....	r
1976	William E. Vandell.....	" 24 ".....	
1977	Walter S. Powell.....	" ".....	
1978	Eugene R. Vinal.....	" ".....	d
1979	Edward W. Bancroft.....	" ".....	
1980	Roy A. Ralph.....	" ".....	r
1981	John H. Coffin.....	" ".....	*
1982	Frederick E. Nickels.....	" ".....	
1983	Arthur C. Harding.....	" ".....	
1984	Warren P. Adams, Jr.....	" ".....	r
1985	Thomas M. White.....	" ".....	d
1986	William F. Cummings.....	" ".....	
1987	John Albert Severance.....	" ".....	d
1988	Samuel Pugh.....	" ".....	
1989	Percival R. Eaton.....	" ".....	*
1990	John W. Hall.....	" ".....	
1991	James H. Keenan.....	" ".....	d
1992	James Frame.....	" ".....	r
1993	Ernest T. Stone.....	" ".....	r
1994	William Locklin.....	" ".....	
1995	Harry A. Slakin.....	" ".....	r
1996	Elmer J. Benton.....	" ".....	d
1997	Bernard N. Lambert.....	" ".....	r
1998	John E. Schroder.....	" 25 ".....	r
1999	C. Bishop Johnson.....	" ".....	r
2000	Carl Streiferd.....	" ".....	d
2001	Archibald V. Crawford.....	" ".....	d
2002	Leroy W. Luce.....	June 5 ".....	d
2003	W. Fred Wigmore.....	" 20 ".....	
2004	Austin Hall Evans.....	" 25 ".....	r
2005	George C. Backus.....	Oct. 18 ".....	r
2006	John T. Simpson.....	Nov. 15 ".....	*
2007	Harold C. Fish.....	Dec. 18 ".....	*
2008	Augustus P. Gardner.....	May 23, 1904.....	r
2009	Royal Hatch.....	" ".....	r
2010	Bliss B. Barnes.....	" ".....	*
2011	Hermon L. Dodge.....	June 14 ".....	
2012	Arthur M. Brown.....	" ".....	r
2013	Charles A. Beckett.....	" ".....	
2014	S. C. C. Howard.....	" ".....	
2015	A. D. Kingman.....	" 15 ".....	r
2016	William A. Cresswell.....	" 18 ".....	
2017	William H. Rupert.....	Nov. 20 ".....	d
2018	Edwin Roscoe McAfee.....	May 15, 1905.....	*
2019	Guy P. Milliken.....	" 22 ".....	d
2020	Waldo Eugene Capron.....	" ".....	d

MEMBERS

2021	Frank Otis Drayton, Jr.....	May 22, 1905.....	r
2022	Louis C. Bent.....	".....	r
2023	George B. Dailey.....	".....	r
2024	Frank E. Good.....	".....	d
2025	Alphonso G. Toothaker.....	".....	d
2026	George Greene.....	".....	r
2027	Samuel Adelman.....	".....	
2028	Lewis E. Bennett.....	Oct. 1 ".....	r
2029	Clarence Crane.....	".....	
2030	Lee Lotta.....	".....	d
2031	Arthur E. Rogerson.....	".....	d
2032	Frank B. Rich.....	".....	
2033	P. Armand Vincent.....	".....	d
2034	Elmer E. C. Greenwood.....	".....	
2035	Chester G. Wiley.....	".....	
2036	C. Ralph Taylor.....	".....	r
2037	Clarence G. Reynolds.....	".....	*
2038	George J. Ferreira.....	" 8 ".....	
2039	John Smallman, Jr.....	".....	d
2040	Robert E. McMath.....	".....	r
2041	Fred S. Noyes.....	" 15 ".....	
2042	George Frederick Root.....	".....	d
2043	Chester J. Hogue.....	Nov. 5 ".....	r
2044	Paul L. Brackett.....	" 12 ".....	d
2045	Frank H. Meggett.....	".....	
2046	Frank C. Cummings.....	" 26 ".....	r
2047	David E. Sprague.....	May 28, 1906.....	
2048	Herbert W. Smith.....	".....	d
2049	Charles Holzwarth.....	".....	r
2050	Duane White.....	".....	*
2051	Eugene M. Dow.....	".....	'
2052	Carl Meyer.....	".....	'
2053	George P. Hazelton.....	".....	d
2054	Ernest M. Dodd.....	".....	
2055	Allan R. McDonald.....	Sept. 30 ".....	r
2056	Henry M. Dean, Jr.....	".....	
2057	Charles L. Weaver.....	".....	d
2058	Edward J. Morse.....	".....	r
2059	John L. Dyer.....	".....	
2060	William P. Ordway.....	".....	r
2061	Warren S. Suminsbey.....	".....	
2062	Frederic T. Whitney.....	".....	d
2063	Paul R. Bennett.....	Oct 7 ".....	d
2064	Warren C. B. Robbins.....	".....	
2065	Henry C. Short.....	".....	

HISTORY OF THE HANDEL AND HAYDN SOCIETY

2066	Samuel W. Ball	Oct. 14, 1906.....	*
2067	Louis A. Dewing.....	"	r
2068	Harlan R. Counce.....	" 21 "	r
2069	Arthur C. Sefton.....	"	
2070	Antonio E. Martin.....	"	r
2071	Harris G. Howard.....	Nov. 18 "	d
2072	John Richards	"	r
2073	Ernest Fisher	" 25 "	d
2074	James A. Murphy	May 20, 1907.....	
2075	John J. Clancy.....	"	
2076	Stephen H. Whitney.....	"	
2077	Arthur C. Buttrick.....	"	
2078	Thomas W. Spencer.....	"	*
2079	Thomas A. English	" 27 "	r
2080	Albert C. Dadmun	"	
2081	Perry E. Nichols	"	r
2082	Almon C. Oakes.....	"	r
2083	John R. White.....	Oct. 6 "	r
2084	Howard A. Beeler	"	r
2085	Frank W. Gillis	"	d
2086	Cheslie A. C. Richardson....	" 13 "	
2087	Wilfrid O. White	" 20 "	d
2088	John M. Delany	May 19, 1908.....	d
2089	Keith C. Brown.....	"	r
2090	Carleton D. Beal.....	"	r
2091	Charles E. Martin	"	r
2092	George E. Webster.....	"	r
2093	Charles R. Haynes.....	"	r
2094	Conrad A. Spoehr	"	r
2095	Mervin E. Hodgman.....	" 25 "	r
2096	Konrad Delbrinck	"	d
2097	George K. Porter, Jr.....	Oct. 4 "	
2098	Edward J. Connelly.....	" 25 "	
2099	Charles F. Lincoln	May 17, 1909.....	
2100	Francis W. Porter	"	
2101	Wilton L. Currier.....	"	
2102	Joseph O'Connor	"	
2103	Wilfred A. Crocker.....	"	
2104	Harry M. Rugg.....	"	
2105	Karl H. Baier	Oct. 3 "	
2106	LeRoy J. Leach.....	"	r
2107	Luther O. Emerson	"	r
2108	Arthur Viall Jones.....	" 10 "	d
2109	Edward H. Swett.....	"	d
2110	Howard Fuller	"	r

MEMBERS

2111	James P. Hunting	Oct. 31, 1909.	d
2112	John T. Murphy	Nov. 1 "	
2113	John F. Ransom	"	
2114	John S. Kilby	"	
2115	J. Harold Lane	" 7 "	
2116	James R. Bentley	Jan. 30, 1910	
2117	Walter I. Piper	May 16 "	
2118	Vincent J. Moakler	"	
2119	Arthur F. Butler	23 "	
2120	William Bell Marquis	"	d
2121	Laurence J. Spain	June 30 "	d
2122	Maurice W. Parker	"	
2123	Fred V. Garey	"	r
2124	Marshall E. Comstock	Oct. 9 "	
2125	Louis F. Armes	" 16 "	
2126	Nathan R. George, Jr.	"	
2127	Herbert H. Bohachek	"	
2128	Gardner Tucker	Nov. 15 "	
2129	Walter S. Batchelder	May 22, 1911	
2130	Grey C. Shaw	"	r
2131	Arthur W. Carpenter	"	r
2132	Merrill J. Smith	"	r
2133	Eugene J. McCarthy	"	
2134	Harold K. Merrow	"	r
2135	William E. Shaffner	Oct. 1 "	
2136	Robert S. Ralston	"	
2137	Ralph H. Crosswell	"	r
2138	Clinton W. Kyle	"	d
2139	Edward L. Sullivan	" 8 "	
2140	Charles W. Smith	"	
2141	Frederick W. Swan	" 15 "	r
2142	Paul F. Spain	Nov. 5 "	
2143	Henry M. Tucker	"	
2144	Harry J. Dowd	"	
2145	Howard Clarke Davis	" 11 "	
2146	Hardie H. Lovelace	" 12 "	
2147	Gerald Laurence Whelan ..	" 19 "	
2148	William A. Cole	May 20, 1912	d
2149	Frederick O. Morrill	"	
2150	Leslie E. Woodworth	" 27 "	
2151	Charles R. Macfarland	"	
2152	Henry Kuhns	Oct. 27 "	*
2153	Avard L. Walker	"	
2154	W. Charles Manson	Jan. 12, 1913	
2155	James H. Picken	May 26 "	

HISTORY OF THE HANDEL AND HAYDN SOCIETY

2156	Ernest W. Johnson.....	May 26, 1913.....	
2157	Earle D. Taylor.....	".....	
2158	Hurlbut L. Plummer.....	".....	
2159	Fred P. Hatch.....	".....	r
2160	D. P. Tousignant.....	".....	
2161	W. H. Gibson.....	Oct. 5 ".....	
2162	Albert M. Cristy.....	".....	r
2163	Carl L. Walters.....	".....	
2164	James C. McFarlane.....	" 12 ".....	
2165	David L. Rand.....	May 25, 1914.....	r
2166	John M. DeBell.....	".....	
2167	Harvey P. L. Partridge.....	".....	
2168	John J. Farley.....	".....	
2169	Kenneth G. Herdman.....	Nov. 8 ".....	
2170	Peter J. Morissette.....	".....	
2171	George Bernier.....	".....	
2172	Arthur W. Littlehale.....	".....	
2173	William R. O'Leary.....	".....	
2174	Philip B. Bruce.....	Dec. 3 ".....	r
2175	J. Kenneth Haviland.....	".....	
2176	Charles H. Bean.....	".....	
2177	J. Frederick Mullen.....	Jan. 14, 1915.....	
2178	Harold Pentleton.....	" 17 ".....	
2179	Peter Robertson.....	".....	
2180	John J. Dunn.....	".....	
2181	Stephen J. Slack.....	".....	
2182	D. W. Yambert.....	" 31 ".....	
2183	James T. Gearon.....	Feb. 7, 1916.....	
2184	C. Frederic Evans.....	May 22 ".....	
2185	Walker L. Chamberlin.....	".....	
2186	Frank W. Fox.....	".....	
2187	Daniel J. Morrison.....	".....	
2188	Frank L. Whitcher.....	May 27, 1918.....	r
2189	Louis R. Daniels.....	".....	
2190	Robert A. Kixton.....	".....	
2191	Frank C. Swan.....	".....	*
2192	George E. Banks.....	".....	
2193	John L. Reynold.....	".....	
2194	Daniel A. Fraser.....	May 26, 1919.....	*
2195	S. Mayberry Bryant.....	".....	
2196	Zara Dworst.....	".....	
2197	G. Townsend Coward.....	".....	
2198	L. B. Britton.....	".....	
2199	Charles McDowell.....	".....	
2200	William Partridge Ordway.....	".....	

MEMBERS

2201	Arthur L. Hale.....	May 26, 1919.....
2202	Raymond D. Parker.....	"
2203	Harry D. Mallett	"
2204	Joseph A. Pearson.....	"
2205	C. H. Hyland.....	"
2206	Forrest E. Richardson.....	May 27, 1920
2207	Carl B. Hutchins	June 10 "
2208	John H. Lander.....	"
2209	Samuel T. Foster.....	"
2210	Joseph L. P. St. Coeur.....	"
2211	Benjamin Freeman	Mar. 27, 1921.....
2212	Lawrence Winfield Dartt....	"
2213	John S. Russell.....	May 23 "
2214	Harold C. Hayden.....	"
2215	Frank L. Martin.....	Nov. 27 "
2216	George Burgess Magrath	Dec. 4 "
2217	Everett C. White.....	May 22, 1922.....
2218	Dr. H. G. Ripley.....	"
2219	Joseph H. Soliday.....	"
2220	Chester A. Bailey.....	May 22, 1922.....
2221	Daniel M. Guiney.....	Sept. 19 "
2222	Frederick Mulvenny	May 26, 1924.....
2223	Frank L. Hadden.....	"
2224	Albert Dean Cooper.....	"
2225	Edwin P. Beaumont.....	"
2226	Charles H. Smith.....	"
2227	Stanley G. Johnston.....	"
2228	Carlton Orland Margeson....	May 25, 1925.....
2229	Walter Faulkner Schofield ..	May 24, 1926
2230	W. Ernest Harrington.....	" 20 "
2231	Robert L. Gerling.....	May 23, 1927.....
2232	Arthur Lovering	"
2233	A. Joseph Owens.....	May 25, 1928.....
2234	Richard Parkinson	"
2235	Samuel B. Smyth.....	"
2236	George L. Church.....	"
2237	William H. M. Drew.....	"
2238	Joseph H. Cartier.....	"
2239,	W. Edwin Grant.....	"
2240	Ralph W. Murley	May 27, 1929.....
2241	Robert Sherwood	"
2242	Earle E. Dunbar.....	"
2243	John E. Murphy.....	"
2244	William Self	"
2245	Edward M. Rowan.....	"

HISTORY OF THE HANDEL AND HAYDN SOCIETY

2246	Paul E. Everett.....	May 27, 1929.....
2247	Samuel V. Hunter.....	"
2248	Albert F. Seagrave.....	"
2249	James F. Armstrong.....	May 5, 1930.....
2250	Louis H. Karshick.....	"
2251	Clarence D. Blake	"
2252	George J. Seibert.....	Nov. 19, 1933
2253	George Lincoln Parker.....	May 25, 1928.....
2254	C. R. Bissell.....	May 4, 1931.....
2255	Richmond H. Minton	"
2256	Ralph Waldo	May 2, 1932
2257	Robert F. Donahue.....	"
2258	Arthur J. Luke	"
2259	Helmert M. Haendler.....	"
2260	A. Stanley Bowering.....	"
2261	Frank H. Hamilton.....	May 4, 1931.....
2262	Edgar M. Grout.....	May 5, 1930
2263	Kenneth F. George	May 8, 1933
2264	Hubert L. Hayes.....	"
2265	James J. Driscoll	"
2266	Burton S. Lippard.....	Nov. 26, 1933
2267	Francis G. Skelly.....	"
2268	John Sullivan	"
2269	Benjamin Abbott Little	"
2270	Elmer J. Smithies.....	"
2271	W. Everett Dix.....	"
2272	Albert H. Stonestreet.....	"
2273	Joseph P. Mitchell.....	Dec. 18 "
2274	Elmer A. Lindvall.....	"
2275	Richard N. Kent.....	"
2276	Maurice U. Minard.....	"
2277	Robert Laning Humphrey..	"
2278	A. C. Zinke.....	"
2279	R. K. Holden.....	"
2280	J. P. O'Brien.....	"

HONORARY MEMBERS

HIRAM G. TUCKER	<i>Elected Oct. 14, 1897</i>
CHARLES H. DITSON	<i>Elected May 5, 1902</i>
ALLEN A. BROWN.....	<i>Elected June 14, 1910</i>
FRANK M. LEAVITT.....	<i>Elected June 14, 1910</i>
HENRY LOWELL MASON	<i>Elected June 14, 1910</i>

LADIES OF THE CHORUS

1890—1934

Abbott, Mrs. Alice L.
Abramson, Miss Charlotte W.
Adams, Miss Elizabeth
Adams, Miss Helen C.
Adams, Miss Lulu H.
Adams, Miss Helen I.
Adams, Mrs. T.
Aitken, Miss Elsa M.
Alberts, Miss Lillian A.
Alden, Miss Frances H.
Alexander, Miss Gertrude E.
Alexander, Miss Jean
Alfred, Miss Bertha
Allen, Mrs. Annie J.
Allen, Mrs. C. S.
Allen, Miss Eva S.
Allen, Mrs. Eva Skinner
Allison, Miss Jean M.
Ames, Miss Georgia
Anderson, Mrs. Cora
Anderson, Miss Margaret
Anderson, Miss Mary
Anderson, Miss Muriel
Andrews, Miss Florence
Andrews, Miss Susan
Anslow, Miss Charlotte
Appleby, Miss Carmeta J.
Armstrong, Miss Edith
Armstrong, Miss Ethel M.
Armstrong, Miss Minerva V.
Arnold, Miss Beryl T.
Arnold, Miss Catherine
Arnold, Miss Emily
Atkins, Miss Marion
Axberg, Miss Ethel H.
Aydelot, Mrs. B. G.

Babcock, Miss Eunice
Bacon, Miss Barbara
Bacon, Miss Lillian N.
Bagley, Miss Clara E.
Bailey, Miss Elizabeth
Bailey, Mrs. F. E.
Baird, Miss Florence A.
Balcom, Miss Lillian Morse
Banks, Miss Gladys
Bardwell, Miss Laura M.
Barker, Miss M. E.
Barkley, Miss Dora M.
Barkley, Miss Gertrude W.
Barlow, Miss Alice R.
Barnes, Miss Grace
Barrett, Miss Grace
Barrett, Miss Mary A.
Barrett, Mrs. Sarah L.
Bartholomay, Mrs. J. P.
Bartlett, Miss Edith M.
Barton, Mrs. Julia S.
Bason, Miss Barbara
Bates, Mrs. E. Florence
Bates, Miss Myra
Beal, Mrs. Louise
Bedell, Miss Nelda
Beers, Mrs. Gladys M.
Beliveau, Miss Celina
Belknap, Mrs. C. J.
Bell, Miss Vera
Benjamin, Miss Ruth A.
Bennett, Miss Helen Marie
Bent, Miss Etta S.
Bent, Mrs. L. C.
Beresford, Miss Helen
Bergeron, Miss Marie A.

LADIES OF THE CHORUS, 1890-1934

Berns, Miss Rachel
 Bettencourt, Miss Grace R.
 Bevale, Mrs. Dorothy B.
 Bill, Miss Etta
 Billings, Miss B. W.
 Bingham, Miss Barbara C.
 Birnbaum, Miss Ernestine
 Bishop, Miss Ethel
 Bishop, Miss Miriam M.
 Black, Mrs. H. C.
 Black, Mrs. Ruth A.
 Blair, Miss Mary S.
 Blakemore, Miss Annie E.
 Blakney, Miss Helen T.
 Blanchard, Mrs. Elsie Tapper
 Blanchard, Miss Rachael
 Block, Mrs. T. M.
 Bloomfield, Mrs. Ethel R.
 Blum, Miss Ruth
 Boland, Miss Mary A.
 Bond, Miss Dorothy E.
 Bonnemort, Mrs. Irene M.
 Borgeson, Mrs. M. B.
 Bower, Miss Margaret
 Bowser, Mrs. Gertrude C.
 Boyd, Miss Patricia
 Boyd, Mrs. S. S.
 Boyden, Mrs. Ruth H.
 Boyle, Miss Elizabeth
 Boyle, Miss Marjorie
 Bradbury, Mrs. Marion R.
 Bradford, Miss Meriel P.
 Bradley, Mrs. Alice E.
 Bradshaw, Miss Dorothy M.
 Brady, Mrs. Dorothea E.
 Brandt, Miss Shirley
 Brennen, Mrs. Lillian M.
 Breerres, Miss Mildred
 Briggs, Miss F. M.
 Briggs, Mrs. William R.
 Brodhead, Mrs. John C.
 Brookings, Miss Mildred
 Brown, Miss Angela
 Brown, Mrs. Annie M.
 Brown, Mrs. Clifford K.

Brown, Mrs. Hattie Burns
 Brown, Miss Helen M.
 Brown, Miss Laura
 Brown, Mrs. Myrtle G.
 Brown, Miss Phyllis
 Brown, Miss Ruth E.
 Browne, Miss Blanche A.
 Browne, Miss Mary
 Bruce, Miss Margaret
 Bruno, Mrs. Alphonso
 Brust, Miss Alice R.
 Bryan, Miss Florence E.
 Bryant, Mrs. Gladys M.
 Bryant, Miss Mary L.
 Buck, Mrs. Dearwin
 Buck, Miss Josephine C. G.
 Buchanan, Miss Helen
 Buckley, Miss Rea
 Bullard, Mrs. W. H.
 Bunton, Miss Lavinia
 Burbeck, Miss Mary A.
 Burditt, Miss Dorothy
 Burke, Miss Gertrude
 Burns, Miss Margaret T.
 Burr, Miss Mabel F.
 Burr, Miss Ruth W.
 Burrison, Miss Olive K.
 Burt, Mrs. Florence Baxter
 Burton, Miss Edith G.
 Burton, Mrs. Louise M.
 Buswell, Miss Mildred
 Butcher, Miss Edith M.
 Butler, Mrs. Betty
 Butterworth, Miss Ethel R.

Cahoon, Mrs. Grace
 Caldwell, Miss Doris
 Caldwell, Miss Violet
 Callahan, Mrs. C. F.
 Campbell, Miss A. B.
 Campbell, Miss Bertie
 Canman, Miss Bella
 Caplan, Miss Rose
 Capron, Mrs. Jennie E.
 Capron, Miss L. B.

HISTORY OF THE HANDEL AND HAYDN SOCIETY

Carchia, Mrs. Mary D.	Cleary, Miss Louise G.
Carlezon, Mrs. Elsie	Clement, Miss Emily E.
Carlisle, Miss Myrtle	Clements, Miss Dorothy
Carlson, Miss Bertha	Clifford, Miss Grace M.
Carlton, Miss Reah	Clucas, Miss Edna
Carlton, Miss Ruth	Cobb, Miss Caroline I.
Carmon, Miss May F.	Cobb, Mrs. Ida Babcock
Caro, Miss Miriam	Cobb, Miss Ida L.
Carpenter, Mrs. Frederick W.	Coffin, Miss Gertrude E.
Carrier, Miss Mabel	Cole, Miss Isabelle
Carroll, Miss Margaret	Colgate, Miss Mabel S.
Carter, Miss Florence L.	Collett, Mrs. Katherine
Carter, Miss Helen R.	Collette, Mrs. Juanita
Cassassa, Miss Rose	Colleton, Miss Alice M.
Castleton, Mrs. Jane	Collins, Miss Alice
del Castillo, Mrs. Minnie G.	Collins, Miss Bertha L.
Chase, Mrs. W. H.	Collins, Miss Elizabeth
Chadbourne, Miss Elizabeth	Collins, Miss Marie L.
Chalner, Miss Alice	Colwell, Mrs. Edith Wilder
Chalner, Miss Azalia	Conant, Miss Madeline J.
Chamberlain, Miss Josephine A.	Connell, Miss Margaret
Chambers, Miss Lillian	Constantine, Mrs. Mary
Chandler, Mrs. Clara	Cooke, Miss Grace
Charles, Mrs. Owen C.	Cooke, Miss Ora M.
Chase, Miss Elizabeth	Cooper, Miss Anne
Chase, Mrs. Winifred R.	Cooper, Miss Emily M.
Cheney, Miss Nellie M.	Corcoran, Miss Dorothy
Cherry, Mrs. Marie	Cosby, Miss Hazel M.
Childs, Dr. Edna W.	Cosgrove, Mrs. Kathleen
Chivers, Mrs. T. S.	Countaway, Mrs. Aurelia R.
Cincotta, Miss Josephine	Cowan, Mrs. Ethel G.
Claire, Miss Ivy	Cowan, Mrs. John
Claire, Miss Joy	Cowles, Miss Ruth
Clancy, Miss Rena G.	Cowlshaw, Miss Nita
Clare, Miss Josephine L.	Cox, Miss Mabelle
Clark, Miss Ann B.	Cox, Miss Mary
Clark, Miss Elizabeth M.	Cram, Miss Laura E.
Clark, Miss Frances	Cram, Miss Theresa L.
Clark, Mrs. Francis	Cronin, Miss Margaret
Clark, Mrs. Helen F.	Cross, Miss Bertha M.
Clark, Miss Leah	Cross, Mrs. Leon E.
Clark, Miss Mabel E.	Crowell, Miss Agatha
Clark, Miss M. Alice	Cullen, Miss Elizabeth
Clark, Miss Ruth H.	Cullen, Miss Katherine L.
Cleary, Miss Elizabeth M.	Cullum, Miss Margaret

LADIES OF THE CHORUS, 1890-1934

Curcurell, Mrs. Margaret
Curtis, Miss Caroline A.
Curtis, Miss Emma D.
Curville, Miss Avis
Curwen, Miss Mary J.
Cushing, Mrs. Arthur W.

Dahlke, Miss Amanda
Daley, Mrs. F. F.
Daley, Miss Sadie A.
Danchy, Miss Helen
Danforth, Mrs. Ada J.
Danforth, Mrs. Charles
Daniels, Mrs. Cora C.
Daniels, Mrs. L. R.
Darling, Mrs. Amy C.
Darling, Miss Velma
Darlington, Miss Martha E.
Davies, Mrs. L. Florence
Davies, Mrs. Neola B.
Davis, Mrs. Alice Chick
Davis, Mrs. Howard C.
Davis, Miss Myrtle
Davoll, Miss Mary C.
Dawson, Miss Isabel D.
DeBruyn, Miss Hazel
Delaney, Miss Henrietta
Delano, Mrs. Ray Osborne
Dellsire, Miss Annette
DeMaris, Miss Olive E.
Dennen, Miss Mildred K.
Derman, Miss Marion
Devine, Miss Margaret E.
DeYoung, Miss Kate
Dietz, Miss Dorothy
Dixon, Miss Anne E.
Dixon, Mrs. Doris Whitney
Dixon, Mrs. Mary
Dobson, Miss Dora
Dodd, Mrs. Ernest M.
Dodge, Mrs. Marion H.
Dodge, Mrs. Waldo C.
Doherty, Miss Ellen M.
Dolan, Miss Hilda
Dolan, Miss M. L.

Donahue, Miss Grave V.
Donahue, Miss Katheryn
Donovan, Miss Helen
Dooley, Miss Grace
Dooling, Miss Anna M.
Dorr, Mrs. Elsie L.
Douglas, Miss Grace
Dow, Miss E. N.
Dow, Mrs. Eugene S.
Dowd, Miss Helen L.
Dowd, Miss Mary F.
Doyle, Mrs. J. E.
Drake, Miss Dorothy
Drea, Miss Margaret
Drew, Miss Bessie
Drew, Miss Mabel L.
Drew, Miss Marion B.
Drew, Mrs. Mary S.
Driscoll, Miss Katherine
Duffy, Miss Beatrice G.
Dufour, Miss Helen F.
Dugan, Miss Veronica
Duhig, Mrs. Charles R.
DuMond, Miss Camille E.
Dunn, Miss Antoinette
Dunn, Miss Helen C.
Dunnells, Miss Marion B.
Durbin, Miss Martha
Dwyer, Miss Eleanor
Dyer, Mrs. John L.
Dyer, Miss Marion A.
Dyffrin, Miss Ethel

Eagleston, Miss Gratia E.
Earp, Miss Anna
Eberhard, Miss Irene
Eddy, Miss Eleanor
Edwards, Mrs. Marion Stevens
Ehrlich, Miss Isabel H.
Eichorn, Miss E. Y.
Eisenman, Miss Hermene
Elberry, Miss Josephine E.
Eldridge, Mrs. Olive
Elkins, Miss Elsie M.
Elliott, Miss Lucille Wall

HISTORY OF THE HANDEL AND HAYDN SOCIETY

Ellis, Miss Anna Hale
 Ells, Mrs. Ethel P.
 Elmendorf, Miss Mildred
 Elwell, Miss V. Delle
 Emerson, Miss Lillian
 Emery, Miss Virginia G.
 English, Miss Agnes
 English, Miss Frances
 Enwall, Mrs. H. O.
 Erickson, Miss Emma
 Estes, Mrs. Grace F.
 Evans, Miss Mary A.
 Everhart, Miss Alice

Faller, Mrs. George S.
 Falls, Miss Elizabeth
 Fanaes, Miss Dorothy
 Farrell, Miss Alice G.
 Fay, Mrs. John
 Feinberg, Miss Bessie
 Feldman, Mrs. M. W.
 Felt, Miss Elizabeth A.
 Fenton, Mrs. M. J.
 Ferguson, Mrs. Addie L.
 Fessenden, Miss E. F.
 Fetherston, Miss Mary
 Fillebrown, Mrs. Sylvestus L.
 Findlay, Miss Anita
 Finneran, Miss Winifred E.
 Fischer, Miss Alice
 Fisher, Mrs. Grace L.
 Fisher, Miss L. C.
 Fisk, Miss Carolyn L.
 Fiske, Miss Gladys M.
 Fitzpatrick, Miss Anna
 Fitzpatrick, Miss Marion
 Fitzwilson, Miss Grace
 Flagg, Miss Helena E.
 Fleming, Mrs. W. E.
 Fletcher, Miss Frances
 Fly, Mrs. J. Lawrence
 Flynn, Miss Annette
 Flynn, Miss Mary F.
 Foley, Mrs. Dorothy S.
 Foley, Miss Elizabeth

Foley, Mrs. Margaret
 Fopians, Miss Caterina
 Forbes, Mrs. A. F.
 Ford, Miss Catherine
 Ford, Miss Evelyn G.
 Ford, Miss Gertrude
 Ford, Mrs. Leland K.
 Foskett, Miss C. F.
 Foss, Miss Viola G.
 Foster, Miss Ethel M.
 Foti, Miss Angelina C.
 Foti, Miss Rosina E.
 Fowler, Miss Phyllis
 Fox, Mrs. Rhea M.
 Foy, Miss Anna C.
 Francis, Miss Isabelle
 Fraser, Miss Dorothy
 Freeman, Miss Free
 Freeman, Miss Jeannette W.
 Frost, Miss Edith A.
 Furse, Miss Dorothy

Gabel, Miss Bertha M.
 Gaffield, Miss Eleanor
 Galbraith, Mrs. Helen
 Gallagher, Miss A. G.
 Gallagher, Miss Gladys T.
 Gallagher, Miss Lillian M.
 Gallagher, Miss Louise
 Gallivan, Miss Madeleine
 Gard, Miss Stella
 Gardella, Miss Caroline
 Gardner, Miss Mary A.
 Garrett, Mrs. Ida Stevens
 Garritt, Mrs. Josephine C.
 Garrity, Miss Mary S.
 Gearty, Miss Elizabeth
 Geddes, Miss Hazel
 George, Miss Evelyn
 Geragosian, Miss Arexia
 Geranuin, Miss Betty
 Gerhard, Miss Rose C.
 Gerrill, Miss Olive
 Gibb, Mrs. Jeannette
 Gibb, Miss Mina

LADIES OF THE CHORUS, 1890-1934

Gibby, Miss Ruth	Hadcock, Miss Beatrice L.
Gilbert, Miss Gertrude E.	Hadden, Miss Elizabeth K.
Gilchrist, Miss E. Marjorie	Hagerty, Miss Anne S.
Gillis, Miss Beatrice	Hagerty, Mrs. Clare
Glavin, Miss Kathryn V.	Haines, Miss Beatrice H.
Glavin, Miss K. O.	Haines, Miss Elsie
Glen, Mrs. John	Haines, Miss Sara F.
Goddard, Miss Mary F.	Hale, Miss Florence
Godding, Miss Margaret	Hall, Miss Clarissa
Goeres, Miss Minnie	Hall, Miss Jeanette C.
Goetz, Mrs. Edyth L.	Hall, Miss Louise
Gonterman, Mrs. Madison	Hall, Mrs. Robert A.
Gordon, Miss Theodora	Hall, Miss Ruth P.
Goring, Miss Dorothy	Hallett, Mrs. Elizabeth L.
Goring, Miss Irene	Hallett, Miss Maude A.
Gorrill, Miss Olive	Halliday, Mrs. Margaret
Gottlieb, Miss Harriet	Halliday, Mrs. Mary M.
Gould, Miss Carrie	Hallrook, Miss Alice L.
Gould, Mrs. Elaine W.	Hamilton, Miss Annie L.
Gould, Mrs. Helen M.	Hamlin, Miss Catherine E.
Gould, Mrs. Minnie S.	Hammersley, Miss Eulalie
Grace, Miss Margaret E.	Handrahan, Miss Sadie
Grady, Miss Mary J.	Hankin, Miss Addie L.
Grant, Mrs. Grace Allen	Hanley, Miss Ella F.
Grant, Mrs. Paul C.	Hannett, Miss Ethel G.
Gray, Mrs. H. F.	Hanson, Mrs. Ethel
Greeley, Miss Dorothy	Harcourt, Mrs. James E.
Greenberg, Miss Dora R.	Harding, Miss Elizabeth Fay
Greene, Miss Elizabeth	Hardy, Mrs. Katherine S.
Greene, Miss Grace A.	Hardy, Miss Margaret
Greenshields, Miss Marguerite	Harlow, Mrs. Emma M.
Gregoire, Miss Irene	Harlow, Mrs. Eva M.
Gregson, Mrs. Hazel	Harmon, Miss May F.
Grey, Miss Annie	Harrigan, Miss Emma
Griffin, Miss Florence L.	Harrington, Miss Elizabeth A.
Griffin, Miss Janice M.	Harris, Mrs. Carrie
Griffin, Mrs. Rainsford H.	Harris, Mrs. George
Grimes, Miss Sibyl M.	Harris, Mrs. Mabel E.
Grimm, Mrs. C. E.	Harris, Miss Sarah B.
Guinan, Miss Grace V.	Hartwell, Miss Ethel M.
Gustafson, Miss Edith	Haseltine, Miss Edna
Gustafson, Miss Olga M.	Hastings, Miss Catherine L.
Gutosky, Miss Beatrice	Hastings, Mrs. Mabel F.
Gyzander, Miss Sonja	Hatchen, Miss Leonora
	Havran, Mrs. Philip

HISTORY OF THE HANDEL AND HAYDN SOCIETY

Hawkin, Miss Addie L.
 Hawnden, Miss Anna
 Hayden, Miss Gladys
 Hayes, Miss Jennie M.
 Hayes, Mrs. Margaret C.
 Haynes, Miss Irma
 Hazen, Mrs. Katherine
 Heath, Mrs. Clark W.
 Heilman, Miss Louise E.
 Heindl, Miss Helene
 Heiser, Miss Hope Lawrence
 Hellman, Mrs. Wilhelmina N.
 Hemeon, Miss Edith
 Henderson, Mrs. Anna M.
 Hennrikus, Mrs. Marion S.
 Hersey, Miss Nellie P.
 Heustis, Mrs. Cora L.
 Heustis, Mrs. G. R.
 Hickey, Miss Mary
 Hicks, Miss Virginia M.
 Higgins, Mrs. Bertha C.
 Higgins, Mrs. George J.
 Higgins, Miss Helen L.
 Hill, Miss Helen
 Hill, Miss Louise A.
 Hill, Miss Marjorie
 Hines, Miss Esther
 Hinsdale, Miss Cora May
 Hobson, Mrs. Mary
 Hodgens, Miss Nellie
 Hoitt, Miss G.
 Holbrook, Miss Alice L.
 Holder, Miss Ada E.
 Holdsworth, Miss Edna M.
 Holland, Mrs. Mary B.
 Hollis, Mrs. Lillian G.
 Holmberg, Mrs. Jeanette I.
 Holmes, Miss Dorothy
 Holmes, Miss Hattie F.
 Holmes, Mrs. R. F.
 Holtz, Miss Dora
 Homans, Miss Josephine C.
 Hooper, Miss Bernice W.
 Hopkins, Miss Carol K.
 Horner, Miss Marion

Hotaling, Mrs. Florence H.
 Houghton, Miss Evelyn
 Houlahan, Miss Mabel J.
 Howard, Mrs. Henry
 Howarth, Miss Alice H.
 Howe, Mrs. Percy H.
 Howell, Miss M. A.
 Howes, Mrs. Clifton A.
 Howes, Mrs. Florence B.
 Howland, Miss Charlotte
 Howland, Miss Edith M.
 Howley, Miss Marion L.
 Hoyle, Miss Louise B.
 Hubbard, Miss Bernice H.
 Hubbard, Miss Lillian E.
 Hubbell, Miss Doris E.
 Hubley, Miss Edna M.
 Hudson, Mrs. H. G.
 Hughes, Miss Lillian
 Hughes, Miss Margaret
 Hughes, Miss Sophia
 Hughson, Mrs. G. F.
 Hughson, Mrs. Margaret L.
 Hunt, Dr. Alice Newell
 Hunt, Mrs. H. L.
 Hunt, Miss Leila Pearl
 Huntley, Miss Helen G.
 Huntley, Miss Inez E.
 Husband, Miss Margaret
 Huot, Miss Laura
 Hyde, Miss Adelaide K.
 Hyde, Miss Elizabeth I.
 Hynes, Miss C. Gertrude

Ide, Mrs. Emma S.
 Ingram, Mrs. Delle Elwell

Jackson, Mrs. A. P.
 Jackson, Miss Emily
 Jackson, Miss Winifred B.
 Jacobs, Mrs. Emily M.
 Jacobs, Mrs. Grace Green
 Jacobs, Miss Mary
 Jameson, Miss Violet E.
 Janvrin, Miss Dorothy M.

LADIES OF THE CHORUS, 1890-1934

Jaynes, Miss Sadie C.
 Jensen, Miss Lavinia J.
 Jex, Miss Ethel
 Johnson, Miss Adelaide
 Johnson, Mrs. A. June
 Johnson, Mrs. C. S.
 Johnson, Miss Dorothy A.
 Johnson, Miss Elsie
 Johnson, Miss Ethel
 Johnson, Miss Evangeline M.
 Johnson, Miss Gertrude
 Johnson, Miss Helena
 Johnson, Mrs. Lillian E.
 Johnston, Miss Ethel M.
 Jones, Mrs. Edna
 Jones, Miss Ellen K.
 Jones, Miss Gladys
 Jones, Miss Irene
 Jones, Miss Lillian
 Jordan, Miss Charlotte
 Jorgenson, Miss Anna S.
 Joughine, Miss Beatrice

Kammler, Miss Agnes M.
 Kappler, Miss Elsie
 Keane, Miss Vera F.
 Keating, Miss Teresa
 Keeney, Miss Grace M.
 Keleher, Mrs. Albert E.
 Keleher, Mrs. Cora W.
 Kelley, Miss Bertha E.
 Kelley, Miss Isabel
 Kelley, Mrs. John
 Kelley, Miss Julia B.
 Kelley, Miss June
 Kelley, Mrs. Martha E.
 Kelley, Miss Mary K.
 Kellogg, Miss Grace E.
 Kendall, Miss Winifred B.
 Kenefick, Mrs. Marion
 Kennedy, Miss Doris S.
 Kennedy, Mrs. Edward P.
 Kennedy, Miss Helen M.
 Kennedy, Miss Marian H.
 Kenney, Miss Isabel

Kenney, Miss Winifred
 Kershaw, Mrs. Annie H.
 Kettles, Mrs. Jane
 Kilcoyne, Miss Mary
 Killian, Miss Eleanor M.
 Kimball, Mrs. M. H.
 Kimball, Miss Nancy
 Kimmel, Miss Clara K.
 Kleuber, Miss Matilda T.
 Kneeland, Miss Elizabeth L.
 Knight, Mrs. John C.
 Knowles, Miss Harriet A.
 Knox, Mrs. Ruth B.
 Kolb, Miss Irma M.
 Krauss, Mrs. Dorothy F.
 Kudy, Miss M.
 Kuhn, Mrs. Ida
 Kuhn, Miss Mary
 Kuhns, Miss Belle
 Kyle, Miss Grace M.

Lally, Miss Josephine G.
 Lambert, Miss Marie A.
 Lammon, Miss Roberta
 Landon, Miss Marjorie
 Langill, Mrs. Leslie
 Langille, Miss Mary E.
 Lanman, Miss Blanche H.
 Lapachini, Miss Josephine
 Laughlin, Mrs. Vera
 Lavigueur, Miss Josephine
 Lawler, Mrs. Viola G.
 Lawlor, Mrs. John J.
 Lawrence, Mrs. Elizabeth
 Lawrence, Miss Margaret L.
 Lawson, Miss Helen
 Lawton, Mrs. Charles O.
 Laycock, Mrs. Saima
 Layman, Miss Mary
 Learned, Miss Josephine
 Leavitt, Miss Catherine
 Leavitt, Miss Kathleen M.
 Leavitt, Miss Mary L.
 Leavitt, Miss Mira D.
 LeBesquet, Miss Grace K.

HISTORY OF THE HANDEL AND HAYDN SOCIETY

Lee, Miss Eleanor W.
 Lee, Miss Genevieve
 LeFavor, Miss Mabel
 LeFebure, Miss C. Mildred
 Leighton, Mrs. W. W.
 Leonwert, Miss Anna
 Leveroni, Mrs. Margaret
 Levine, Miss Charlotte
 Lewis, Mrs. H. C.
 Lewis, Mrs. Helen B.
 Lewis, Mrs. Marcia West
 Lewis, Mrs. Percival C.
 Lewis, Mrs. Theodore B.
 Libby, Miss Adaline T.
 Libby, Miss Sarah A.
 Libert, Miss Alma
 Lichter, Mrs. Minnie B.
 Lincoln, Miss Edith H.
 Lindberg, Miss Alice A.
 Lindsay, Miss Alice M.
 Lindstrom, Mrs. Esther
 Linfield, Miss Emma F.
 Linnell, Miss Clara K.
 Litchfield, Miss Cora
 Little, Mrs. Eunice L.
 Littlefield, Miss Gertrude
 Littlefield, Miss Ruth H.
 Littlehale, Mrs. Arthur W.
 Lohman, Miss Anna
 Longfellow, Mrs. Carrie M.
 Loomis, Miss Elizabeth B.
 Lovelace, Mrs. Annie E.
 Lovelace, Mrs. Hardy H.
 Low, Miss Edith K.
 Lowd, Miss Marion
 Ludwig, Miss Amelia
 Lyman, Miss M. L.
 Lynch, Miss Helen J.
 Lynn, Miss Charlotte
 Lyons, Miss Zelda

MacAnaway, Mrs. Clare
 Macdonald, Mrs. Jessie H.
 Macdonald, Mrs. Louise H.
 Macdonald, Miss Mildred

Macdonald, Miss Mary
 Macdonald, Miss Rachel
 MacDonald, Miss Marion H.
 Macefield, Miss Christine L.
 Macgrath, Miss Edith
 Machewen, Miss Flora E.
 Machon, Miss Maud
 MacIntosh, Miss Maude
 Mackay, Miss Alice M.
 MacKenzie, Miss Marjorie
 Mackie, Miss Elizabeth
 MacKinnon, Miss Anna H.
 MacLane, Mrs. R. C.
 MacLellan, Miss Marion
 Madden, Miss Ann
 Mahan, Miss Marion V.
 Mahler, Miss Helen D.
 Maklauskys, Miss Gertrude
 Malcolm, Mrs. Irene
 Malley, Mrs. Effie P.
 Maloney, Mrs. Catherine
 Maloney, Miss Mary E.
 Malton, Miss Mildred C.
 Manning, Miss Anna E.
 Manning, Miss Minette
 Mansfield, Miss Christine L.
 Manton, Miss Stanislaus
 March, Miss Myrtle
 Marcionette, Miss Florence
 Margot, Miss Carrie T.
 Marks, Miss Gladys
 Marple, Miss Evalina F.
 Marsters, Miss Marjorie S.
 Marston, Miss Alice E.
 Martin, Miss Alberta M.
 Martin, Miss Lila S.
 Marvin, Mrs. Phillips Brooks
 Mason, Miss Cora M.
 Mason, Miss Ethel
 Mason, Mrs. K. C.
 Mason, Miss Leone
 Masse, Miss Rose
 Mastern, Miss Louise E.
 Matz, Mrs. Abram H.
 Maxwell, Miss Jeanne

LADIES OF THE CHORUS, 1890-1934

Mayer, Miss Elizabeth N.	Meek, Miss Mary I.
Mayes, Mrs. B. H.	Meenan, Miss Marion
Mayes, Miss Elsie M.	Merrill, Mrs. Laura B.
McAvey, Miss Margaret	Merrill, Mrs. Mildred F.
McBride, Miss Evelyn	Merritt, Miss Edna G.
McBride, Mrs. Marion G.	Metras, Mrs. Ethel H.
McBride, Mrs. Mary G.	Middleton, Miss Edith
McCarthy, Miss Agnes	Mills, Mrs. Jennie Bartlett
McCarthy, Miss Ella	Milne, Mrs. V.
McCarthy, Mrs. Helen L.	Milmore, Miss M. E.
McCarthy, Mrs. Helen M.	Minard, Miss Esther R.
McCarthy, Miss Josephine	Moody, Miss Susie E.
McCarthy, Miss Marguerite	Mooney, Mrs. F. P.
McCoubrey, Miss Affy	Moore, Miss Katherine M.
McCrillis, Mrs. Lillian H.	Moore, Miss Mary
McDonald, Mrs. G. Frank	Moreland, Miss Marion C.
McDonald, Miss Laura	Morris, Miss Gertrude T.
McDonald, Mrs. Mary E.	Morris, Miss Sara
McGlinchee, Miss Constance	Morrison, Miss Alice E.
McGowan, Miss Adelaide	Morrison, Miss Marion
McGowan, Mrs. Louise M.	Morse, Miss Harriet C.
McGuinness, Miss Lillian	Morse, Miss Nita C.
McGuire, Miss Marion	Morse, Miss Olive I.
McKay, Mrs. H. M.	Moses, Miss Charlotte
McKay, Mrs. Jessie B.	Mottley, Mrs. F. Wilbur
McKee, Miss M. Alice	Muir, Mrs. Edith J.
McKenney, Mrs. R. V.	Mulcahy, Miss Eleanor
McKenzie, Miss Jennie F.	Mulcahy, Miss Johana
McKenzie, Miss Mary	Mulcaster, Miss Annie
McKinley, Mrs. W. T.	Mullen, Miss Theresa A.
McLaughlin, Miss Alice C.	Munroe, Miss Edith Louise
McLean, Miss Elizabeth B.	Murphy, Mrs. Albina B.
McLean, Mrs. Elizabeth M.	Murphy, Miss Edith
McLean, Mrs. V. B.	Murphy, Miss Margaret M.
McMann, Miss Glenna C.	Murphy, Miss Marguerite V.
McManus, Miss Catherine	Murray, Miss M. A.
McMurray, Mrs. Elizabeth	Musgrove, Miss Gladys
McNamara, Miss Evelyn	Myers, Mrs. Wilson R.
McPhee, Mrs. Evelyn	
McPhetres, Miss Marjorie	Nason, Miss Cora M.
McSwiney, Miss Margaret R.	Neace, Miss Katherine L.
McWilliams, Mrs. E. W.	Nelson, Miss Astrid
Mead, Mrs. E. C.	Nelson, Miss Gertrude E.
Meador, Mrs. Cora F.	Newcomb, Miss Grace B.
Meaney, Miss Mary L.	Newcomb, Miss Louise

HISTORY OF THE HANDEL AND HAYDN SOCIETY

Newman, Miss Hester M.
 Newman, Miss Katherine
 Newman, Miss Miriam
 Newton, Mrs. B. P.
 Nichols, Mrs. Alice
 Nichols, Mrs. Stella A.
 Nickerson, Miss Adeline F.
 Nickerson, Miss Angeline W.
 Nickerson, Miss Grace E.
 Nickerson, Miss Lizzie M.
 Nilson, Miss Estelle L.
 Nisbet, Mrs. F. Sydney
 Noera, Miss Louise
 Norris, Mrs. Florence M.
 Northey, Miss Ruth D.
 Northrup, Miss Pierre A.
 Norwood, Miss Clara
 Nowers, Miss Margaret
 Nugent, Miss Alice

O'Brien, Mrs. M. Gertrude
 O'Brien, Mrs. Josephine R.
 Ochs, Mrs. Clarence I.
 O'Connor, Miss Edna
 O'Connor, Miss Eleanor
 O'Connor, Miss Ellen F.
 O'Connor, Miss Marjorie
 O'Doherty, Miss Elizabeth
 O'Donnell, Miss Lillian
 Ogg, Mrs. Emma P.
 Ohse, Miss Lucy
 Olandt, Miss Edith S.
 Oliver, Miss Edna
 Oliver, Miss Gertrude C.
 Olson, Mrs. Alice
 O'Mara, Mrs. Katherine
 O'Reilly, Miss Sarah Louise
 O'Rourke, Miss Helen I.
 O'Rourke, Miss Marcella
 Orr, Miss Marcia
 Osborne, Miss Mary E.
 Osgood, Miss J. Ruth
 Oxberg, Miss Ethel H.

Packard, Mrs. Inez M.

Page, Miss Elsie
 Paige, Mrs. I. Henry
 Paine, Miss Isabella S.
 Paquette, Mrs. H.
 Park, Mrs. Ethel Coate
 Parker, Mrs. Francis A.
 Parker, Mrs. G. M.
 Parker, Mrs. L. D.
 Parker, Mrs. N. M.
 Parker, Mrs. Raymond D.
 Parks, Miss Florence M.
 Parks, Miss Maud S.
 Parmelee, Mrs. Harry
 Parslow, Miss May Avis
 Parsons, Mrs. F. J.
 Partridge, Miss E. Jean
 Partridge, Miss Rella
 Pasquan, Mrs. Margaret
 Patrick, Miss Norma
 Patterson, Miss Winifred N.
 Peabody, Miss Frances L.
 Peacock, Miss Frances
 Pearce, Miss Elsie M.
 Pearl, Miss Mabelle C.
 Pearlman, Miss Celia
 Pearson, Miss Mabel F.
 Peavey, Miss Beatrice D.
 Peirce, Miss Anna Giles
 Pendleton, Miss Ethel H.
 Penzanska, Miss Minnie D.
 Perham, Miss Alice G.
 Perkins, Miss E. A.
 Perley, Miss Edith F.
 Perrin, Miss Frances B.
 Perry, Miss Frances
 Petterson, Miss Mildred
 Pettigrew, Miss Florence
 Pettigrew, Miss Stella M.
 Pfeiffer, Mrs. Henry L.
 Phillips, Mrs. C. H.
 Phillips, Miss Clara Barton
 Phillips, Miss Evelyn
 Phillips, Mrs. Francis B.
 Phillips, Mrs. John S.
 Phinney, Mrs. J. C.

LADIES OF THE CHORUS, 1890-1934

Phinney, Miss Lucy W.
 Pierce, Mrs. Alfred
 Pierce, Miss Ruth
 Pietrez, Miss Madeline H.
 Pill, Miss Anna
 Pinkul, Miss Lillie M.
 Pitcher, Miss Leonora S. A.
 Plociennik, Miss Luvena S.
 Plumer, Mrs. Ruth
 Plummer, Miss Irene M.
 Polak, Miss Helen
 Poole, Miss Marion
 Pope, Miss Elizabeth S.
 Porter, Mrs. Louise
 Portser, Miss Gertrude M.
 Potter, Mrs. Edgar S.
 Pover, Miss E. Jean
 Power, Mrs. James R.
 Powers, Miss J. E.
 Powers, Miss Mary E.
 Powers, Miss Mary T.
 Powers, Miss Nellie E.
 Preble, Miss Genevieve
 Preble, Miss Grace E.
 Prescott, Miss Juanita E.
 Prince, Miss Clara

Queeney, Miss Agnes
 Quinn, Miss Edith M.
 Quirk, Miss Elizabeth A.

Rabinovitz, Miss Anna
 Rand, Miss Grace
 Ratigan, Miss Anna
 Ratzlaff, Mrs. Lydia
 Ray, Mrs. Isabelle W.
 Ray, Mrs. W. F. Jr.
 Raymond, Miss Alice P.
 Raymond, Miss Phyllis
 Rea, Miss Ethel Hague
 Reagan, Miss Helen M.
 Reardon, Miss Mary A.
 Rebello, Miss Josephine A.
 Reed, Dr. Beatrice A.
 Reed, Miss Lillian

Reed, Mrs. Walter C.
 Reese, Miss Alice
 Rego, Miss Candida Grace
 Reid, Miss Josephine L.
 Rempfer, Miss Emma
 Renwick, Miss Jean E.
 Renzetti, Miss Loretta
 Rhodes, Miss Maud V.
 Rice, Miss Marie J.
 Rich, Miss Bernice
 Richardson, Miss Martha
 Richmond, Miss Myra L.
 Richter, Miss Emma
 Riedle, Miss Frieda E.
 Riggs, Miss Ellen R.
 Riley, Miss Rebecca C.
 Riskin, Mrs. Charlotte I.
 Rixford, Miss Mary C.
 Roban, Miss Anna
 Robbins, Miss Bertha M.
 Roberts, Miss Gertrude
 Roberts, Miss Lily M.
 Robins, Miss Martha H.
 Robinson, Mrs. A. T.
 Robinson, Mrs. Alice W.
 Robinson, Miss Ethel M.
 Robinson, Miss Eva
 Robinson, Mrs. Gordon
 Robinson, Mrs. J. A.
 Robinson, Miss Winifred
 Rock, Miss Louise
 Roffe, Miss Madelyne W.
 Rogers, Mrs. Alice Clark
 Rogers, Mrs. Katherine P.
 Rood, Miss Grace E.
 Rosan, Miss Abbie J.
 Rose, Miss Elizabeth S.
 Rose, Miss L. A.
 Ross, Mrs. Angus
 Ross, Mrs. Benjamin
 Ross, Miss Edith F.
 Ross, Miss Ella F.
 Ross, Mrs. B. C.
 Rossi, Miss Susan W.
 Rossnan, Mrs. Gertrude

HISTORY OF THE HANDEL AND HAYDN SOCIETY

Roswell, Miss Hazel
 Roulston, Miss Eva H.
 Royle, Mrs. Lucy S.
 Rule, Miss Annie
 Ruscoe, Mrs. Frank
 Russell, Miss Grace H.
 Russell, Miss Margaret
 Ryan, Miss Barbara E.
 Ryan, Miss Helen A.
 Ryder, Miss Ruth T.

 Saffron, Miss Anna
 Salling, Mrs. Annie W.
 Salisbury, Miss Lutria B.
 Sampson, Miss Alice
 Sanborn, Miss Florence G.
 Sanborn, Mrs. Harriet K.
 Sanborn, Miss Susan
 Sanders, Miss Edith
 Sanford, Miss Abigail
 Saunders, Mrs. Elizabeth A.
 Sawnelle, Mrs. M. S.
 Sawyer, Mrs. Elizabeth M.
 Sawyer, Miss Helen A.
 Sawyer, Mrs. Margaret M.
 Scannell, Miss Elizabeth M.
 Scantlebury, Mrs. H.
 Schofield, Mrs. Otto
 Schroeder, Mrs. Bessie W.
 Schroeder, Mrs. Elizabeth L.
 Schroeder, Mrs. J. E.
 Schroeder, Mrs. J. L.
 Schroeder, Miss Louise
 Schweizer, Mrs. W. H.
 Scollan, Miss Catherine
 Scott, Miss Janet L.
 Scott, Miss Minnie F.
 Seaman, Miss Annie
 Seils, Miss Helen M.
 Shafer, Miss Zoa M.
 Shapiro, Mrs. Rachel Burns
 Shaw, Miss Eleanor
 Shea, Mrs. Daniel J.
 Shea, Mrs. Elsa R.
 Shea, Mrs. John C.

Shea, Miss Marion A.
 Shedden, Miss Grace
 Sheehan, Miss Margaret
 Sheehy, Miss Roselie
 Sheer, Miss Sadie
 Sheldon, Miss Verna
 Shepard, Miss Dorothy
 Sherman, Mrs. Edna K.
 Sherry, Mrs. Emma M.
 Shmedes, Mrs. Myra E.
 Sias, Miss Clara G.
 Siedoff, Miss M. Pauline
 Simonds, Miss Alice
 Simonds, Miss Doris A.
 Simpson, Miss Ethel
 Simpson, Mrs. Florence E.
 Skelton, Miss Winifred
 Skinner, Miss Eva M.
 Slayter, Mrs. C. L.
 Smith, Miss Beatrice
 Smith, Miss Doretta H.
 Smith, Miss Doris B.
 Smith, Mrs. Edith T.
 Smith, Miss Ella E.
 Smith, Miss Ellen S.
 Smith, Miss Elizabeth
 Smith, Miss Irene
 Smith, Mrs. Jennie L.
 Smith, Miss Lillian T.
 Smith, Miss L. T.
 Smith, Miss Margaret S.
 Smith, Miss Marjorie C.
 Smith, Miss Millicent R.
 Smith, Miss Ruth
 Smith, Mrs. T. J.
 Snow, Miss Annie E.
 Snow, Miss Marion
 Sonnenberg, Miss Stella
 Southwick, Mrs. Katherine
 Spaine, Miss Helen
 Sparrow, Mrs. A. C.
 Sparrow, Mrs. Winifred B.
 Speakman, Miss Frances A.
 Spencer, Miss Inez M.
 Spencer, Mrs. Wesley

LADIES OF THE CHORUS, 1890-1934

Sponberg, Miss Anna
 Sprague, Miss L. A.
 Sprague, Miss L. Gertrude
 Sprague, Miss Priscilla C.
 Spratler, Miss Bernice K.
 Springer, Miss Helen
 Springer, Miss Mildred
 Squire, Miss Marie
 Staab, Miss Louise R.
 Staniels, Miss Ethel E.
 St. Coeur, Mrs. J. L. P.
 Starratt, Miss Louise
 Stearns, Mrs. Bertha
 Stebbins, Mrs. Mary
 Stedman, Mrs. W. H.
 Steeves, Mrs. Edith B.
 Steeves, Mrs. Herbert O.
 Stephenson, Miss Claire
 Stevens, Miss Dorothy M.
 Stevens, Miss Elizabeth J.
 Stevens, Miss Ida M.
 Stevens, Miss Inez W.
 Stevens, Miss Isabel J.
 Stevens, Miss Marion F.
 Stewart, Miss I. Hilda
 Stickney, Miss Eva G.
 Stiggins, Miss Florence
 Stigler, Miss Carolyn
 Stigler, Miss Katherine
 Stoddard, Miss Gertrude E.
 Stone, Mrs. Harry H.
 Stone, Mrs. Thompson
 Storey, Mrs. Ethel F.
 Stringfellow, Mrs. Nellie A.
 Strong, Miss May M.
 Sturtevant, Mrs. Louise T.
 Sturtevant, Mrs. Lucy T.
 Sullivan, Miss Adeline
 Sullivan, Miss Alice L.
 Sullivan, Miss Catherine M.
 Sullivan, Miss Ruth
 Sutherland, Mrs. Florence B.
 Sutherland, Miss Madeline
 Svehla, Miss Jeannette T.
 Swanson, Miss Selma

Sweeney, Miss Lillian
 Swicker, Miss Gladys
 Swift, Mrs. Lillian G.
 Symonds, Mrs. Herbert

 Taft, Miss Imelda A.
 Tapper, Miss Elsie M.
 Taylor, Miss Estelle
 Teaffe, Miss Ethel L.
 Temple, Miss Rosalie
 Templeman, Miss Laura
 Tevrizian, Miss Armenooc
 Thomas, Miss Elsie I.
 Thomas, Miss J. B.
 Thomas, Mrs. Rose T.
 Thompson, Miss Claramond
 Thompson, Miss Estella F.
 Thompson, Mrs. Katherine C.
 Thompson, Miss Lily D.
 Thompson, Miss Saima
 Thompson, Miss Violet G.
 Thorndike, Mrs. Albert
 Thorpe, Miss Mary H.
 Thuotte, Miss Gabrielle
 Tierney, Miss Helen A.
 Tiffany, Mrs. Alice G.
 Tighe, Miss Catherine
 Toland, Miss Florence
 Tower, Miss Carrie I.
 Towne, Mrs. Fred
 Tracy, Mrs. Edward J.
 Travers, Mrs. Harper
 Treadwell, Miss Lillian B.
 Tripp, Miss Gail C.
 Truesdale, Mrs. Eunice B.
 Trow, Mrs. Phyllis
 Tubman, Miss Robina I.
 Tucker, Miss Mabel L.
 Tuckerman, Miss Elizabeth
 Tufts, Mrs. Eleanor V.
 Turitz, Miss Dora
 Turner, Miss Elizabeth M.
 Turner, Miss Sadie Edna
 Turney, Miss Helen A.

HISTORY OF THE HANDEL AND HAYDN SOCIETY

Underhill, Miss Rosamonde
 Urquhart, Mrs. Anna
 Urquhart, Mrs. Edna R.
 Urquhart, Mrs. W. J.

Valiquet, Miss Mildred
 VanCampen, Miss Ruth
 Vine, Mrs. John Mitchell
 Viveiros, Miss Corianne
 VonShoppe, Miss Blanche
 Vosberg, Mrs. Nellie
 Vose, Miss M. Marguerite
 Vrooman, Miss Marjorie R.

Waines, Miss Beatrice H.
 Wadsworth, Miss Maud L.
 Wagner, Mrs. Caroline B.
 Waite, Miss Hazel
 Walaickas, Miss Anne G.
 Waldron, Mrs. Dorothy
 Walker, Mrs. Addie L.
 Walker, Mrs. Doreen
 Walker, Miss Pauline
 Wallace, Miss E. Agnes
 Wallace, Miss Isabel
 Wallace, Miss Jean
 Wallenthin, Miss Sophie
 Walsh, Mrs. F. C.
 Walsh, Mrs. P. D.
 Warburton, Mrs. A. E.
 Ward, Miss Amy L.
 Ward, Miss Mary C.
 Ward, Miss Mary F.
 Ward, Mrs. Thomas
 Warner, Mrs. Charlotte
 Warren, Miss Florence A.
 Warren, Miss Helen Farrar
 Warren, Mrs. Maud M.
 Waters, Miss Pearl T.
 Watson, Mrs. Howard W.
 Watson, Mrs. Marion A.
 Watz, Mrs. Abram H.
 Webster, Mrs. Anita Findlay
 Weise, Miss Cora
 Welch, Miss Alice

Wells, Mrs. Florence F.
 Wells, Mrs. Helen T.
 Wendell, Miss E.
 Werner, Miss Camilla
 Wersted, Miss Ceil P.
 Westcott, Miss Harriet C.
 West, Miss Helen M.
 West, Miss Marcia A.
 Wettre, Miss Irene
 Wheeler, Miss Helen
 Whitcomb, Mrs. Clara H.
 Whitcomb, Miss Edith B.
 Whipple, Mrs. Margaret M.
 White, Mrs. Daniel L.
 White, Miss Edith
 White, Mrs. Ina E.
 White, Miss Katherine C.
 White, Mrs. Nancy K.
 White, Miss Ruth M.
 White, Miss Sydna
 White, Mrs. W. O.
 Whiteley, Miss Marian
 Whiting, Miss B. M.
 Whitman, Mrs. Lillian M.
 Whittredge, Miss Ella G.
 Wholley, Miss Ella M.
 Wigmore, Mrs. W. Fred
 Wilbas, Miss Signe G.
 Wilber, Miss Mabel W.
 Wilbur, Mrs. Clarence H.
 Wilcox, Miss Mary E.
 Wildes, Miss E. M.
 Wile, Mrs. Katherine E.
 Wiie, Mrs. Park B.
 Wiles, Miss I. Mae
 Wiley, Mrs. Caroline P.
 Wiley, Miss Catherine
 Willard, Mrs. Ruth Stevens
 Williams, Miss E. N.
 Williams, Miss Marjorie
 Williamson, Miss Annie
 Willis, Mrs. Helena C.
 Wilson, Miss Emma F.
 Wilson, Mrs. E. H.
 Wilson, Miss Maud A.

LADIES OF THE CHORUS, 1890-1934

Wilson, Miss Nan
Wilton, Mrs. George C.
Winchenbaugh, Miss Ruby
Winslow, Miss Lucille
Winsor, Mrs. Inez S.
Winter, Miss Maud I.
Wise, Mrs. F. S.
Wise, Mrs. Jessie L.
Wolcott, Miss M. Antoinette
Wood, Miss Amy Beach
Wood, Mrs. Inez W.
Woodcock, Miss Alma E.
Woodman, Miss Harriet
Woodman, Miss Ruth M.
Woods, Miss Kathleen

Woodside, Miss Lucy A.
Woodworth, Mrs. Ruth S.
Wostrel, Miss Ivy Claire
Wostrel, Mrs. John F.
Wright, Miss Bernice E.
Wright, Mrs. B. M.
Wright, Miss Elizabeth P.
Wrye, Mrs. Charlotte L.

Yacubian, Miss Anita
Yarwood, Miss Dorothy
York, Mrs. C. J.
Young, Miss Bernice C.

Zangwell, Miss Rissah
Zegami, Miss Helen



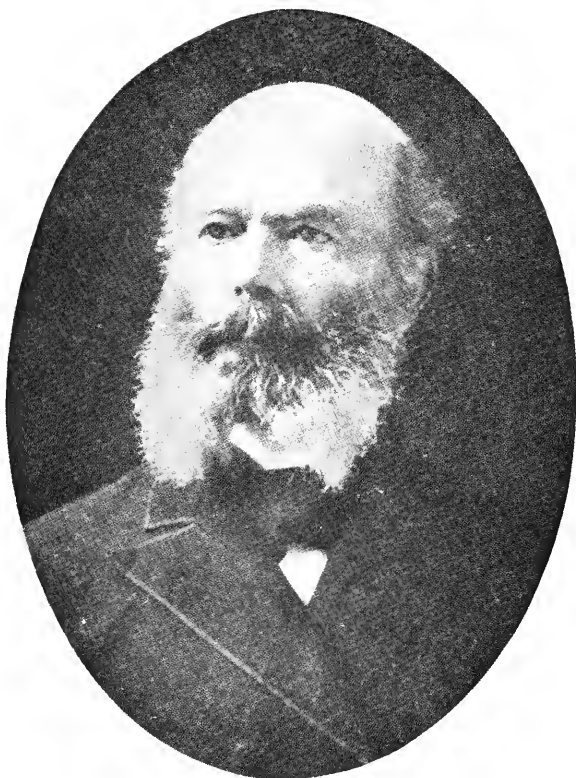
MATTHEW S. PARKER

Born at Wolfboro, N. H., July 30, 1799.

Died at Boston January 9, 1866.

At death was last original member.

Was first Secretary, afterwards Trustee and Treasurer, and served the Society over 46 years, a record not even nearly approached by any other officer in the history of the Society.



J. BAXTER UPHAM

President 1861 to 1871

During Mr. Upham's ten years in office he carried through to complete triumph the bold undertakings of building the Music Hall and equipping it with the Great Organ.



ABRAHAM O. BIGELOW

Secretary, 1843 to 1846
Vice-President, 1850
President, 1851



BENJAMIN B. DAVIS
A member of the Society in
constant attendance from
April, 1816, to 1873



GEORGE W. PALMER



EDWARD FAXON



CURTIS BROWN



RICHARD S. WHITNEY



HORACE B. FISHER



CHARLES H. JOHNSON



ROGER S. RUNDLETT



FRANCIS H. JENKS



GEORGE T. BROWN



HENRY G. CAREY



WM. D. WISWELL



ALBERT K. HEBARD



GEORGE W. WARREN



DAVID A. ALDEN



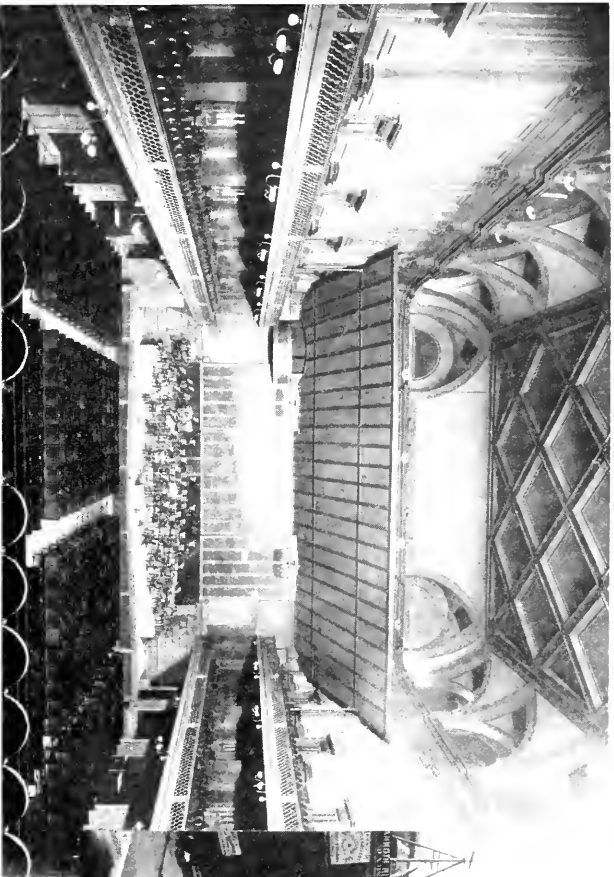
WILLIAM S. FENELLOSA



HOBART E. COUSENS



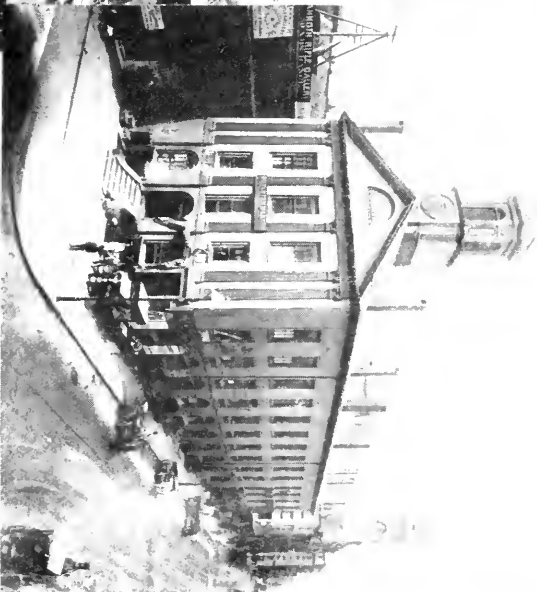
DAVID E. DOW



MUSIC HALL

FIRST CONCERT
 LAST CONCERT
 314 Concerts given by the Society in Music Hall

NOVEMBER 1, 1852
 APRIL 15, 1900



BOYLSTON HALL

FIRST REHEARSAL
 FIRST CONCERT
 LAST CONCERT
 192 Concerts given by the Society in Boylston Hall

NOVEMBER 4, 1817
 MARCH 20, 1818
 NOVEMBER 3, 1839

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